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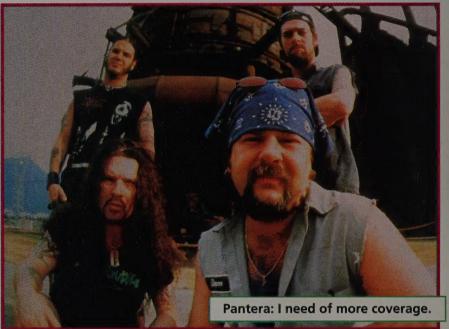
MORE PANTERA! Who do I have to pay, what do I have to do in order to see Pantera on the cover of your magazine? Isn't it about time? After all, they've sold over 10 million albums (isn't that enough?) and played in front of over 2 million people. They're BIG stars— it's time you gave them the

credit they deserve.

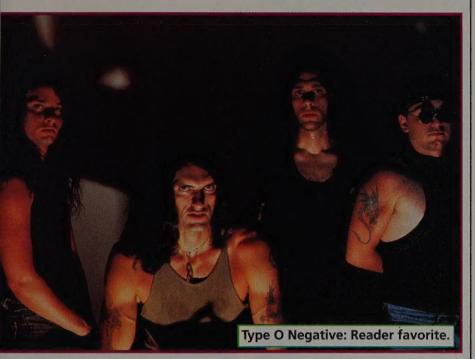
Philadelphia, PA

#### **ROCK REVOLUTION**

What a great time it is to be a fan of heavy metal. After so many years when it seemed that everyone had turned their back on the form, it's back, as big and as bad as ever! Sure the "face" of metal may have changed in the year 2000. Would you *really* still want to see a bunch of 40 and 50-year-old guys running around in tight leather pants? But the basic attitude that always made the music so exciting is still very much







in evidence. Just listen to Sevendust, Type O Negative, Bush or Coal Chamber to get a feel for what "new breed" metal is all about.

Arlington, VA

Rock is back! And it's comin' to kick your ass!! Radio knows it, the magazines know it, even those stooges over at MTV know it. Korn, Limp Bizkit, Rage Against The Machine, Kid Rock, Creed, Tool... the list just keeps on growing every day. I love every one of those groups, and if you don't you can kiss my hinder.

Ralphie Houston, TX

I think you're paying too much attention to "new school" hard rock. I read about Korn, Limp Bizkit and Sevendust every month in your magazine, while I hardly ever see anything about great "old school" bands like Def Leppard, Iron Maiden or Judas Priest. In case you didn't know, every one of those bands is alive and well, and most either have a new album out or one on the way. Hey, so wake up! I'm not saying to stop writing about today's top stars. But I think you'll come to realize that their music is little more than a passing fad while "classic" metal will be around forever. Chad

Enuff wit da Korn already! Ya dig? Get wit it wit da kool sounds cumin from da new bandz like Coal Chamber an Powerman 5000. Dey rool! Minkey

Miami, FL

Oakland, CA

#### **RAMMSTEIN DEBATE**

I love your coverage of Rammstein. You always tell me things I didn't know about them and make them seem so interesting. A band like theirs needs sympathetic supporters like **Hit Parader** to help bring their unique musical message to the world. Thanks for all the articles and pictures of Rammstein, and I hope you keep up the good work.

Melinda Kansas City, MO

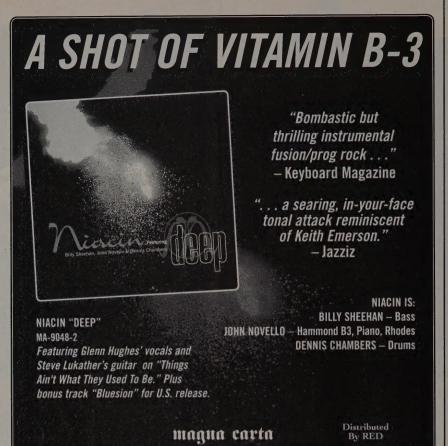
What's wrong with you people? Can't you write an article about Rammstein without making some snide remark about their German heritage? My family emigrated from Germany 50 years ago, but we still have family over there. All your references to that nation's past are really not needed when you write about one of the best hard rock bands in the world. Accept Rammstein for who they are and what they are, please!

Hoboken, NJ

Denver, CO

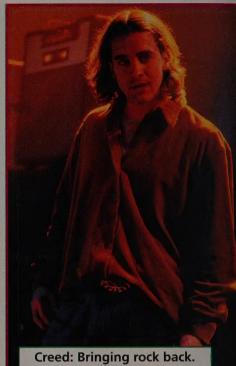
Trent Reznor is certainly a mysterious figure. I've read just about everything written about him over the last ten years (including all your superlative HP features), yet I feel I don't really know that much about him. I've been listening to Nine Inch Nails' new double-disc, The Fragile, over and over again, and each time I think I begin to shed some light on Reznor's creative process, the next song makes me realize that I really don't have a clue. Oh well, I guess that's what makes him such a genius. Rrenda





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#### **WEILAND PROBLEMS**

I love the Stone Temple Pilots more than any other group. I have all four of their albums, and I've seen them play live over a dozen times. The fact that Scott Weiland can't keep it together breaks my heart— but it also tells you the power that drugs can have over a human soul. Good luck Scott. We love you.

Tom Portland, OR

I understand that a publication like Hit Parader often has a two or even three month lead-time, but it actually got comical a few months ago. Every issue would have an update of some sort on the Stone Temple Pilots, and each time it seemed as if you were one step behind the band. You said they were in trouble... and they were actually recording. You said they were recording... and they were actually in trouble. You said that Weiland was acting up... and he was acting like a choir boy. You said he was behaving himself... and he was actually going to prison for breaking his drug parole. Oh well... thanks for the efforts. And by the way, #4 rocks- I just hope these guys can tour in the near future.

STP still rule. They could wait another 10 years to go on the road. They could *all* go to prison (heaven forbid!) and I'd still be there waiting for them.

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# FRONT PROBLEMS STORY BY LOU O' NEILL, JR.

KORN CUT LOOSE: It had to be one of the most exciting and surprising shows in recent New York history. Out of nowhere — Korn's vocalist Jonathan Davis, guitarits James "Munky" Shaffer and Brian "Head" Welch, bassist Fieldy and David the drummer— electrified the Big Apple with a riveting unexpected gig at Harlem's legendary Apollo Theater to celebrate the success of their recent disc, Issues.

Of course, over the decades the Apollo has been home to such superstars at Ella Fitzgerald and James Brown, but few white rockers have appeared there since the venue opened in 1914. Tony Bennett played there a few years back and now the buzz is that the theater is desire? Answer: "A wedding cake!" Hmmm..

Superstar Eddie Van Halen is the hippest guy around, no pun intended. The power and thunder behind Van Halen the band, just received a brand new hip. He had been troubled for years and years. Eddie, 44, underwent the successful surgery in Los Angeles and was on crutches for no fewer than eight weeks. Feel better, Eddie.

\*\*\*\*\*

**GUEST QUOTE:** The always colorful (and brutally honest) Flea, in James Slocak's brilliantly crafted tome, *Behind The Sun*. It's about Hillel Slovak and sure reads from the heart. Flea said, "He was a hugh influ-



going to book hard rockers, too. Oh, how sweet it is!

Korn likes to do things differently, that is a given. So what better opportunity to showcase **Issues** in its entirety? The music rocked. It's bands like Korn—Number 1 among **Hit Parader** readers — that are making the folks at Time-Warner (partners in the theater) realize that hard rock bands in Gotham are the way to insure sellout concerts.

SECRET STUFF: That wildman from England destroyed his entire penthouse when his ace tour manager forgot the yapper's "medication." No, no several thousand of dollars changed hands and the whole mess faded quietly away. Crazy world, aint it?

QUICKIE QUIZ: Last month, just back from Europe, we asked you to name another famous product from Switzerland beside clocks. Yes, the correct answer is chocolate. This month, tell us on what day of the week it was when Anthony Kiedis of the Peppers was born.

Careful, it's tric ty.

ROCK WIRE REPORT: A special mea culpa to our buddies in the Stone Temple Pilots for the interview screwup. Murphy's Law at its very best or how one's Friday is ruined! !....!t's hard to believe that John Lernon would be turning 60 this October. Speaking of the Fab Four, a new survey just released by the record industry points out that John, Paul, George and Ringo now have sold more than 106 million albums in America alone. Led Zeppelin led all hard rock bands for discs sold. Sign on the wall in a public "What's the type of food that destroys a woman's sexual

ence on my life. We're it not for him, I would have never learned how to play bass. One night, we sat up in Topeka 'til the sun came up and saw a u.f.o. and a tractor tried to run us over in the morning. He wore a psychedelic shirt with a giant collar and big funky sunglasses. Hillel would say to me 'Flea, don't ask me to smile if I don't feel like smiling.' And then, we'd smile all day."

**COMMENT:** This book tells you **more** about the early days of the Red Hot Chili Peppers than any we've seen. Highly recommended!

**OVER 'N OUT:** Veteran Rock producer Jack Hook quietly passed away in late 1999. He was a big early influence on Led Zeppelin. Jack produced one of their albums and Jimmy Page and Robert Plant were deeply saddened. Jack, at one time in his career, even managed legendary Cleveland dee jay, Alan Freed. Freed coined the words rock and roll around 1954, but neglected to turn them into a registered trademark never realizing what rock would become.... A famous hard rock band got so used to taking the Concorde that it is charging an extra 40 thousand per night to cover the tickets. Hey, its easy getting used to going 3000 miles in approximately three hours. When the head-bangers returned to America, they arrived two hours before they even left. You can't make this stuff up!

SEE YOU NEXT MONTH: Until then remember: If your personal habits are not stepping stones that lead you up... you better discard them!!!



As they stood on stage, however, laying down their neavy tunes, all such success and all such media frenzy seemed almost insignificant. Up there under the spotlights, all they seemed to care about was delivering their metallic odes with as much power and precision as they could muster. With Mushok laying down the guitar thunder, and Lewis' throaty roar cutting through the instrumental barrage like a skilled halfback shredding a defensive line, it was apparent to anyone with eyes and ears that this was one unit clearly in their natural environment. And as the cheers of the home folks still rang in their ears, Staind concluded their intense 40 minute set with a rollicking rendition of Just Go. after

#### WATERS

t was as close to a home-town show as the members of Staind were going to get for awhile. These natives of Springfield, MA were about 70 miles up to coast, playing a gig near the Big Town of Boston, but that hadn't stopped many of their "homies" from undertaking the hour-long drive in order to drop by and lend some vociferous support. While vocalist Aaron Lewis, quitarist Mike Mushok, bassist Johnny April and drummer Jon Wysocki were only a "special quest" on that evening's Family Values bill (which also featured the likes of Filter and headliners, Limp Bizkit), the assembled throng of over 15,000 that had gathered that night treated them like conquering heroes—which, come to think of it, was exactly what they were!

Having spent the last six months on the tour trail promoting their best-selling disc, Dysfunction, the Staind gang had returned to their home state as one of hard rock's most brightly shining young lights. With the support of their mentor/producer Fred Durst, and time spent on the super-hot Family Values tour to their credit, it certainly appeared as if nothing would ever-again stand between this heavyhanded quartet and their avowed goal of stardom. And as they stood on stage, basking in the adulation of their friends, fans and family, nothing in the world could have felt sweeter.

"There's been such an amazing change in the way people have responded to us over the last few months," Mushok explained. "In the beginning, when the album first came out and we first went on tour, it was understandable that a lot of the people who saw us didn't know who we were or what our songs were about. But you could see all that change slowly but surely. It reached a point where a lot of the people there knew the songs, and responded to them. We saw that really happening on the tour we did with Sevendust and Powerman 5000 late last year. Then on Family Values things really just got crazy... but in a good way."

A good way, indeed! As the band stayed on the road, performing such intense, hard-hitting tunes as Just Go and Suffocate before ever-increasing and ever-more-enthusiastic crowds, everyone, everywhere seemed to rally to their musical cause. The media often made comparisons between Staind's rugged sound and that of bands ranging from Metallica to Soundgarden. As radio and MTV also got behind the group, sales for Dysfunction (which had made an impressive debut in the Top 10 of the important "Heatseekers" chart) continued to grow."



which they just went.

'So much of what's happened to us is just a blur," Mushok said. "When you go on the road, and basically just get off the bus, play a show, and then get back on the bus, you begin to lose track of reality after a while. But when you have one of those special moments—like playing in front of of people who've supported you throughout the years, it's something to be remembered and cherished. Almost every day provides some kind of highlight or memorable event for us, but there are some moments that are just bigger than others."



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# SITES & SOUNDS ROCK ON THE N

e were so overwhelmed by e-mail when we ran the Limp Bizkit Sites & Sounds several months back, that made Hit Parader decided to start printing the E-MAIL OF THE MONTH.

Mike Aucoin, the Webmaster at www.limpbiskit.com, mentioned the he had a good story of how Bizkit's outrageous quitarist, Wes Borland, found him and gave him the Webmaster gig. As Mike writes:

I love the limpbizkit.com job. It just kicks ass! I have loved the band since '97 when 3 Dollar Bill Y'all came out.

Everything about the job is cool, I get to do what I want to the site. I get to meet and work with cool people. I get free concerts and I get to make this site FOR the fans... The fans are another awesome part of the job. They e-mail me their honest opinions about the site, and I work off of what they say. They are what keeps the site going strona. It's all for them. Mike Dike1999@aol.com

We were amazed by the responses we received. Oodles of you had opinions about Limp Bizkit sites that you liked and wanted to share. Get into the dialogue at: www.fansrule.com/hitparader/sites&sounds.

And now onto something completely different — Rage Against the Machine. At:

about how "it is the Soviet Union that runs against the tide of history by denying human freedom and human dignity to

At www.listen.com "Sorry! There is no downloadable music available by Rage Against The Machine. (Find out

It was explained that there was no Rage music to download because it was either not legally available for download, or it hasn't been listed in their directory. So, we put in Stone Temple Pilots, and got... four song choices, supposed-



## Rage Against The Machine: Net masters.

www.celebrityaccess.com/ members/auth.html we learned that Rage is self-managed and earn between \$100,000-\$250,000 per performance. We perused some seemingly very VIP information, and followed the link to the official Rage website at: www.epicrecords. com/ratm/, where the record company was promoting Rage's latest release. The Battle of Los Angeles.

The Battle of Los Angeles comes with a special Internet bonus track that is available with album purchase! The download is available through Real by using your CD-ROM with the new CD!

On www.yahoo.com/entertainment, we found 23 fan clubs for Rage Against The Machine. We clicked on Bulls On Parade, the most popular Rage Against The Machine club, with 126 members.

Cheech One, who's from Guadalajara, Mexico wanted to know if anyone recorded the Mexico City concert on MTV earlier this autumn. "I went to the concert, and it was amazing, like every Rage show I've been to. A friend of mine wrote to me saying that she saw me on MTV, after the concert in the secret room where I briefly met Zach and Tom. I desperately want a recording. Thanx.

We went into www.Looksmart.com and plugged in the name Rage Against The Machine and got 83 documents returned. Www.netentre.com/andy/rage.htm offered a look at Rage's political emphasis. They linked us to a suggested reading called Evil Empire. The speech Ronald Regan gave about Russia. Pretty enlightening. Did you know that President Reagan's speech to the English House of Commons on June 8, 1982, is titled The Evil Empire? It talks ly. None of them pulled up on our browser. So, we went on to Mike's Bootlegs, located at: www.gcocities. com/SunsetStrip/ Palms/6492/ where we found a bunch of STP audio snippers dating back to 1992. Pretty cool collection of stuff, including the KROQ Christmas show, and a performance from Amsterdam (where you know Weiland was having a wild time!)

Matt's Stone Temple Pilots Page at: mattshome.simplenet. com/stp.htm promised to be an exploration into "This fan's shrine to the grunge band, with RealAudio samples, video clips, guitar tablatures, song lyrics, and a collection of pho-

We went to images and found plenty of photos featuring Weiland's myriad hair styles and colors, as well as copious amounts of audio in MIDI and .WAV formats. When we clicked on the RealAudio samples we got the offer to buy CDs at CDNOW.com. Hey, have you got No. 4?

Got a site you want us to know about? E-mail Sites & Sounds = cgoddess@compuserve.com.



hen the history of 20th Century American rock and roll is finally written (and our guess that such a tome should be hitting local book stores by next Thursday), it's a fairly safe bet that the record label called Sub Pop will play a significant role in that volume. Original home to such turn-of-the-'90s supergroups as Nirvana and Soundgarden, Sub Pop played a vital, perhaps even pivotal role in changing the face of contemporary music. Their work took those (and many other) struggling young grunge-era bands and gave them a national forum through which to showcase their diverse talents. Quite simply, Sub Pop built an incredible reputation on their willingness to go where the major labels feared to tread.

But this story really isn't about Sub Pop's role in musical history, nor is it designed to celebrate that company's myriad past achievements. Rather, it's purpose is to focus some attention on one of the label's latest attractions, a heavy, spacy, utterly unpredictable threesome that go by the name of Nebula. Born from the fertile breeding ground supplied by equally heavy stoner-rock pioneers Fu Manchu, singer/guitarist Eddie Glass, bassist Mark Abshire and drummer Ruben Romano have quickly staked out their own piece of metallic turf with a debut disc. To The **Center**, that is designed to blow minds and ear drums with equal aplomb.

"We don't really want to be compared to other bands, though we know some of those comparisons will be inevitable," Glass said. "We'd just like it if people would listen to what we're playing and get off on it. There's so much energy going on when we play that we think that's the most important thing. You can lose yourself totally in this music— whether you're playing it, or just listening to it."

It's easy to understand Glass' sentiment about the music that Nebula brings forth.



YOURSELF

TOTALLY IN

THIS MUSIC."

music that was ry. There were so that music— the as they were the For

This is stuff that hits you right between the eyes, a churning, burning, grinding sound that owes as much to classic metal bands like Blue Cheer, Mountain and Sabbath as it does to today's generation of amp-busters.

But just when you think you've got these guys figured out thanks to such

mega-watt opuses as What You're Looking For and Come Down, they go and throw a curve ball at you, choosing to whip out their acoustic guitars on their lighter-thanair Freedom, and dusting off the ol' Moog synthesizer on Synthetic Dream. Before anyone chooses to dismiss this Power Trio as some demented throw-back unit determined to rekindle the long-dead spark of late '60s "acid rock," however, please understand one thing. In their own highly stylized way, Nebula is also as cutting edge as any hard rock band currently operating on the Y2K playing field.

"We're not trying to be any sort of nostalgia band," Glass said. "But we do admit that we've drawn a lot of inspiration from music that was played earlier in rock's history. There were some incredible elements in that music—things that are as vital today as they were then."

ed back in 1997 when these three former high-school buds chose to break away from Fu. Manchu to start a band of their own, Nebula immediately started to make their mark on the heavy rock world. They released a series of singles and EPs like Let they was a supplemental to the series of singles and EPs like Let they work world.

It Burn, Sun Creature and Split on a variety of small, indie labels before finally howing

up with Sub Pop in 1999. During that time, the band-was creating an incredible on-stage buzz, with their mind-numbing sound blending with the spectacle provided by Glass' stage antics to make Nebula one of the hottest club attractions in the land. By the time that **To The Center** was released late last year, they had already shared the stage with headliners like. Mudhoney and Nashville Pussy— and in most cases had blown those national acts right off the stage!

"We're here to play rock and roll," Glass said. "We're not here to be categorized or labelled. You can like us, you can hate us, but all we ask is that you give us a chance. You might like what you hear."

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ur Lady Peace is the biggest hard rock band to come out of Canada since Rush. Not impressed yet? Then consider these facts: The group's last disc, 1997's **Clumsy**, has sold over two million copies world-wide— with over a million selling in the U.S. alone... the group performed over 350 shows following the release of that disc, including dates with the none other than the Rolling Stones... their tune *Starseed* was featured on the quadruple-platinum selling

"Our goal is to have one song that will outlive the band."

Our Lady Peace:
"Each album has been a majorystep faeward for us."

back in 1993, within a year the band had developed a strong local following and felt confident enough to cut their first threesong demo tape. That tape led directly to the band signing a major label deal in Canada and the recording of their debut disc, Naveed, which was released on an indie label in the U.S. While that effort proceeded to attain multi-platinum sales success in their homeland, it also managed to sell an impressive half a million copies throughout the rest of the world. That showing led to the band quickly attaining international major label status prior to the recording of Clumsy, a disc that through the strength of such tracks as Superman's Dead and Automatic Flowers quickly proved the commercial viability of this foursome from the Great White North. And now with the immediate ascendency of Happiness... it seems that

nothing can stop Our Lady peace from attaining all of their musical

goals.

"Our ultimate goal is to have one song that will outlive the band," Maida explained. "Maybe that song is on this album...! don't know. But whether it is or it isn't, we're very happy with the way this record turned out. There's a lot of energy on these songs, a lot of things for people to latch on to and enjoy— we hope."

Perhaps that timeless song the band so ardently seeks is **Happiness'...** first single, *One Man Army*, or perhaps it is *Stealing Babies*, a track that features a special guest appearance by 73 year-old jazz drum legend Elvin Jones. But whether or not the tune that they'll always be remembered for is contained on their latest album, the undeniable

**Armageddon** sound track.... their latest disc, the strangely titled **Happiness... Is Not A Fish That You Can Catch**, has already usurped its predecessor in terms of its international sales success. If all that's not enough to interest you in Our Lady Peace, then we recommend that you turn the page right now.

Clearly, OLP is a lot more than just the latest Canadian sensations trying to make a big-time impression on State-side shores. With a name drawn from a '50s-era poem by Mark Van Doren (the father of Charles Van Doren, the guy immortalized in the hit movie from a few years ago, Quiz Show), and a sound that is equal parts hard rock rage and eclectic rant, Our Lady Peace is a band with some highly unique qualities to offer. Vocalist Raine Maida, guitarist Mike Turner, drummer Jeremy Taggart and bassist Duncan Coutts realize that they may still be fighting an up-hill battle for world-wide recognition, but these rockers feel that they come to that fight both well

# ROCKIN' THE WORLD

armed and well prepared.

"When you get to your third record you're starting to develop a body of work," Turner said. "For us, on our first album, Naveed, we were a band and a record that came out of absolutely nowhere. Then Clumsy broadened the palette and introduced us to a wider audience. Now that we're at Happiness..., I think everyone can finally start to get a complete picture of this band."

The quick acceptance of **Happiness...** in all corners of the rock world represents the culmination of an often arduous, six-yearlong road for the members of Our Lady Peace. Formed in the outskirts of Toronto

## BY GREG DANIELS

fact is that on their new collection Our Lady Peace has taken a daring and highly entertaining step forward. Indeed, on their unusually titled third album, these Canadian lads have issued their clarion call to the entire rock world.

"We hope that this album earns the trust of our fans to be with us for the long haul," Turner said. "In that sense, it's a pivotal record for us. There are certain bands that I trust, that I have a history with as a fan, and that relationship of trust is so important to us and to our life as a group."

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# HARD ROCK HAPPENINGS

# THE LATEST GUSSIP

VAN HALEN IV: What's the real story behind Van Halen's rather shocking decision to split with "new" vocalist Gary Cherone a few months back? Apparently the story revolves around the band's desire to release another album; one that their record label feared was destined to sell as poorly (at least in relation to earlier VH discs) as their 1998 release, 3. While it is known that the band (with Cherone) recorded 20 new tunes last summer with the expectations of releasing a new disc early in Y2K, apparently forces at their record label expressed resistance to the idea. So out went Cherone, and in came... well your guess is as good as ours. Recent rumors, however, had Eddie VH jamming with former Whitesnake frontman David Coverdale. And, by the way, former vocalist Sammy Hagar was recently released from his own recording contract. Hmmmm.

**BIZKIT BEAT:** According to well-placed sources, it appears as if Limp Bizkit will be going back into the recording studio in the near future. While less than a year has passed since the band's second disc, **Significant Other**, made the LB brigade international superstars, it seems as if Fred Durst and his



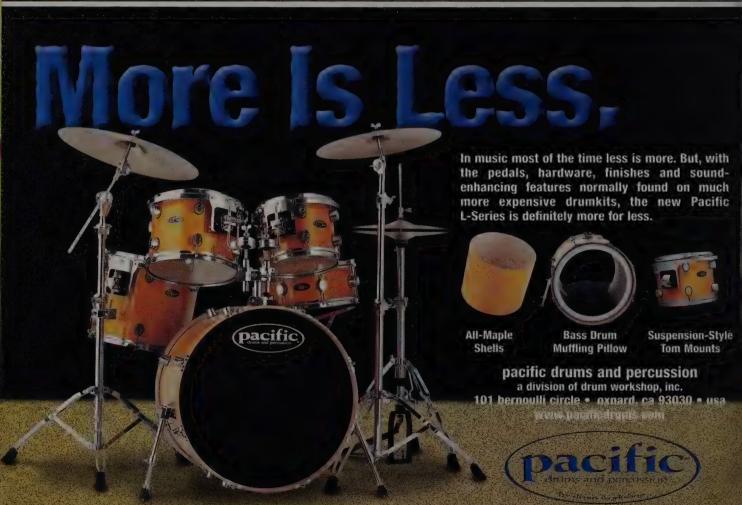
boys are ready to lay the smack down on us all over again. "They love making music, and they're on a roll," said a band source. "I don't know exactly when the new album will come out, but I can tell you that something special is on the way."

CHINESE GUNS: The rock world has waited with baited breath for the better part of the last decade to discover what the heck has been going on in the always unpredictable world of Axl Rose. Well, with the arrival of Guns 'N Roses' new disc, Chinese Democracy, the answer is apparently at hand. While it may surprise some long-time G 'N R followers due to the diversity of its

musical content, the disc not-so-ironically comes along at the exact time when the hard rock boom that Axl and the boys helped reach its apex back in 1988, is making a BIG comeback. While no other "original" members of the band join Rose on the new album, it's still nice to have the G 'N R gang back among the living.

OZZ NEWS: It seems as if things are really picking up in the musical world of Ozzy Osbourne. In addition to recording a track with Tony lommi for the guitarist's upcoming solo disc, the Ozz has been hard at work, writing and recording material designed for inclusion on his first solo disc in nearly four years. While he is a notoriously slow worker in the studio, both Ozzy and his record label expect that the new album will be completed in time for a major summer tour this year. "He's been writing a lot of songs, and so far everything sounds great," said an on-thescene source. "I think this album will blow away a lot of people."

**METALLI-REST:** Following their brief tour in support of their recent symphonic masterpiece **S&M**, it appears as if the members of Metallica are prepared to take a long and





well-deserved rest. While it isn't known exactly where and when the Metallicrew will next decide to get back to work, those close to the unit insist that before too much time passes these guys begin to get itchy trigger fingers. So while Y2K is shaping up as a relatively quiet year on the Metallica front, '01 is already appearing to be a potentially busy time, indeed!

**CULT FAVES:** According to well-placed sources, it appears as if '80s stalwarts, The Cult, have inked a new major label deal. The reconstituted unit— once again featuring lan Astbury, Billy Duffy and original drummer Matt Sorum— are in the studio as you read this, with a new album due out by summer. This is just the latest in the "Return to '80s Metal Movement" that has recently sparked major labels to sign such legendary units as Judas Priest and Iron Maiden in order to give them one more big-time shot at success.

**NIN QUESTION:** So exactly how are we to interpret the fate of Nine Inch Nails' recent album, **The Fragile**? The disc made a chart-topping appearance last fall, yet by year's end it found itself languishing in mid-chart noman's-land. Does this mean that Trent Reznor has lost his magical touch? Or does it merely indicate that the hefty price tag attached to the two-disc set limited the number of buyers? Perhaps we'll find out more about NIN's state of affairs from the group's upcoming world tour. If ticket sales remain strong, then all is apparently right in Reznor's world.

RAGE PAGE: Following the success of their latest album, The Battle of Los Angeles, the members of Rage Against The Machine have again started to feel some political heat for their on-going support of convicted cop killer Mumia Abu-Jamal. "That's okay with us," said bassist Y Tim K. "An issue like that is very controversial, and we understand that. But our goal has always been more to focus attention on the case than to make a statement concerning Mumia's guilt or innocence. So if people are talking about us, and about him, then that's a positive."

**CREED HEAT:** Despite the incredible success they've enjoyed with their first two album (which together have sold over seven million copies), Creed apparently continues to suffer when it comes to credibility with their fellow musicians. In fact, in a recent random survey

conducted by **Hit Parader** staffers, the Creed crew failed to rank very highly in terms of their artistic impact when a slew of contemporary rock heroes were queried. Of course,

while they might not be as "hip" as Limp Bizkit, or as "cutting edge" as Rage Against The Machine, Creed still has *millions* of fans who swear by (rather than at) every note that this talented quartet plays.

**SOLO TONY:** Former Black Sabbath guitarist Tony Iommi (that *still* doesn't sound right), has just about finished work on his first solo disc— a collection which just-so-happens to feature the assistance of three gentlemen named Osbourne, Butler and Ward. While the four ex-Sabs never appear together on a single track, each contributed to a song on the disc, making it the closest we're probably ever gonna get to a new Black Sabbath studio album.



ne might imagine the members of Rage Against the Machine to be an angry brood— a band brimming with vitriol, hostility and, yes, rage. But the simple fact is that while their music does reflect all of those volatile elements, the four men who make that music comes across as a surprisingly laid-back, amazingly content group of rock and rollers. Vocalist Zack de la Rocha, guitarist Tom Morello, bassist Y Tim K and drummer Brad Wilk may seemingly rail against everyone and everything through the musical diatribes showcased on their latest disc, **The** 

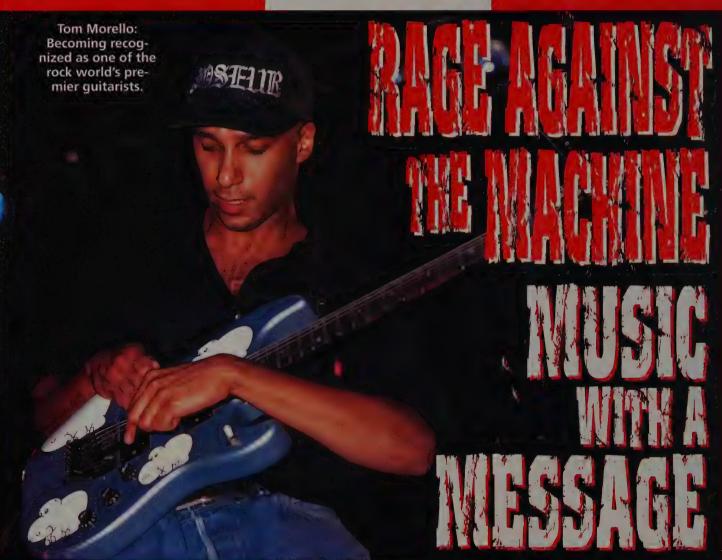
Brad Wilk to discuss the group's ever-so-happy state of mind.

**Hit Parader:** Some people might be surprised to discover that you're not seething with political outrage all the time.

**Brad Wilk:** (Laughing) Yeah, maybe they would. But I think the music we make takes a lot of the anger we do feel and channels it in a positive direction. It allows us to be a little more happy with ourselves and our lives. We're not a band that ever feels a lot of contentment. We always believe we can

Angeles?

BW: We're very pleased, but it's not really because some critic may have said something nice about the album. We're pleased because we're satisfied with the album— and because the fans seem to like it. The last thing on our minds when we begin to record an album is how some newspaper or magazine writer is going to view it. Our first goal is to please ourselves, and the second goal is to please the fans. I think we've done that this time, and that's something I'm very proud of.



Battle of Los Angeles, but face-toface, one would be hard pressed to find a more engaging and intriguing group of individuals in the rock world. But, let's be honest—these guys have every reason to bask in their seeming contentment. After all, their latest disc has emerged as their third consecutive multi-platinum smash, and as Rage gears up to begin the next leg of their on-going world tour, we caught up with

## BY ANDY SECHER

make the music a little better, a song a little stronger. But just because there is that occasional lack of contentment doesn't mean that we're not very happy with both the music we're making and the way the band is functioning at the moment.

**HP:** How pleased has the band been to the reaction given to **The Battle of Los** 

**HP:** How do you feel the band has grown from album to album— especially since you routinely take four years between albums?

**BW:** I think there's been a huge change in the band in the time between our last album, **Evil Empire**, and this one. That was a very dark record that reflected a certain time in our career. I think in some ways it was a very one-dimensional album. With **The Battle of Los** 

Angles, we were very ready to make a record, and that shows. Our goal was to capture the intensity we have on stage, and I do think that comes across this time better than it ever has before. But, at the same time, there's a lot more subtlety involved in a lot of the music. That's a big change— and it's a change for the better.

HP: You talk about the "dark time" in the band's career a few years ago, yet it seems that stories of inner-band turmoil always follow you around.

BW: Really? That's bizarre. I honestly didn't know there were still any stories like that out there. Well, maybe I can put them to rest. Right now it's the best it has ever been in this band. We've gotten over a lot of the petty stuff that used to bother us and that's made a huge difference in the way we function as a unit. It's a lot of fun now. It's taken us a little time to get there, but I think we've arrived at a place where we really enjoy and respect each other.

# "Our goal this time was to capture the intensity we have on stage."

HP: Were many of those past problems caused by disagreements about political causes or social stances? BW: Nah. Believe it or not, it was always about really small, insignificant stuff. When it came to the important things, like the direction of the music or the

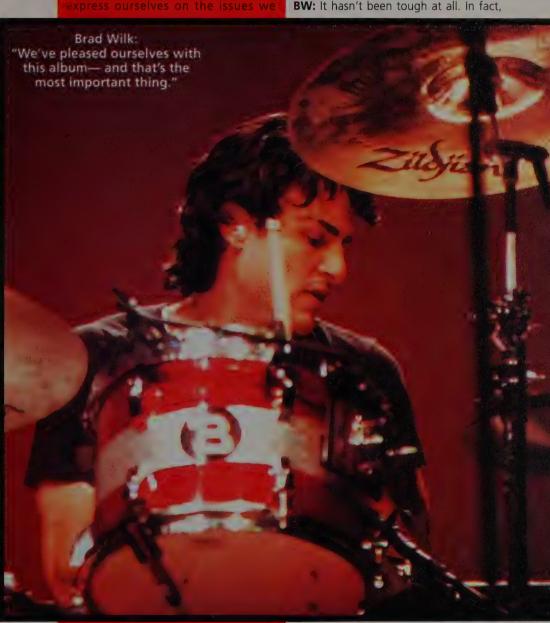
message that we were trying to communicate, we've always been in total agreement. We discuss a lot of things when we're together, and when it comes to the causes and issues we want to make people aware of through our music, there's really never been a problem at all. And now, thankfully, the other issues have kind of resolved them-

BW: I don't believe there's really any-

including one in Mexico in late October. But the first leg of our U.S. tour began on November 17, and went through mid-December. Then we took a few weeks off for the Holidays, and then went over to Europe in January. It's all been really great—the crowd response has been overwhelming. Now I hear that we'll be going back on the road throughout North America this summer.

HP: How tough has it been to incorporate new songs into your set?

BW: It hasn't been tough at all. In fact,



BW: Actually, we were on the road even

having three albums out has really made things a lot more interesting. At times, when you're touring with two albums, you'd really like to change things up every once-in-a-while. But you just don't have enough material to properly do it. Now we do. It's very refreshingand very invigorating— just the way we

o badly paraphrase the old expression, You can take the boy out of the streets, but you can't take the streets out of the boy." Such would certainly be the case for Limp Bizkit's Fred Durst. He may now be one of the most notorious figures in the entire rock world— a record label vice president, a skilled producer, a renowned director, and the frontman for the hottest band in the land—but underneath it all, Durst remains the same street-savvy guy he was before the LB brigade found their way onto rock's

platinum highway. At times he seems to revel in his down-toearth perspectives, his inner-city charms and his wise-guy way with words, women and song. Indeed, no matter how famous he may become in the years ahead, it seems a virtual certainty that Fred Durst will never stop feeling the vibe of the streets running through his veins.

"I didn't even grow up in a real urban environment," Durst said. "In fact a lot of the stuff I remember about growing up has to do with my family's neighbors and the stuff we used to do to them. I remember that our neighbors had the most perfect front yards in the neighborhood. The guy was always out in

the bushes with his scissors makin' sure that everything looked really cool. In contrast, we never cut our grass, and there were always a lot of people over. In the back yard, we had a skate ramp and we'd always hop over the fence to the neighbor's when we had to take a piss. One time the guy came out and shot me the bird for doing that. They used to call the cops on us all the time. I know you're supposed to love your neighbor, but how could you love that guy? Now, things are a little different. Back then we never had any money, so it was tough to keep the lawn lookin' good. Now I've got a lawn service

and my lawn is much nicer than theirs ever was. That's really kind of ironic to me."

It certainly is ironic that Durst has gone from being a poor guy living in the outskirts of Jacksonville, Florida, to one of the richest (and coolest) guys around. With sales for Limp Bizkit's two albums, Three Dollar Bill, Y'All and Significant Other, fast approaching a combined total of 10 million, and revenues from Fred's sundry other entertainment industry projects creating a veritable whirlpool of cash flow, it would seem that this tattooed beat messiah will never have to worry about a bad lawnor bad neighbors— ever again. In fact, with his life these days occupied 24/7 with taking care of his fast-growing entertainment empire (which now includes directing his first feature film. Nature's Cure) it would seem as if Fred has little time for a house, let alone a front yard. But don't for one second think that this guy has any interest in letting the jet-set lifestyle that now confronts him on a daily basis have any detrimental effect on the influences and issues that first helped shape

> Fred's perspectives on love, life and rock and roll.

'I'm still the same person I've always been. he said. "A little success isn't goin' to change that. It's changed the way people look at me,

tar), Sam Rivers (bass), John Otto (drums) and DJ Lethal (turntables) the Bizkit Brigade has formed a five-man army that serves as both a support group and a source for inspiration for each of the band's members. Clearly every LB member has enjoyed his moment in the sun in the wake of the group's incredible success with Significant Other. And with their recent sold-out Family Values road outing, there's no question that there is more pressure, more focus, and more attention now being placed upon this unit than ever before. Being first among equals, however, Mr. Durst has often felt the brunt of this pressure-packed attack. But true to his "I can handle anything that comes my way nature, Fred wouldn't have it any other way.

"In my life, there are some things that I really believe in," he said. "I believe that everyone should have the right to express fear, anger, love and frustration in any way that you can. That's why I don't let anything intimidate me. I can take anything and turn it around. I've never promoted violence—but I

do promote standing up for yourself and what you believe in.'

With the eyes of the entire rock world currently focused upon every move that Durst and his cohorts make, one must wonder if the Limp Bizkit boys have been forced to temper any of the wild ways that characterized so much of their past. While Durst will openly

> discuss the fights that marked his earlier years, or his time in jail, or

his time spent as a tattoo artist, he is a bit more close-mouthed when it comes to discussing his future... or the future of Limp Bizkit. Who really knows where the wild road of rock and roll will next carry Fred and his troops? If it's back to the top of the rap/metal world, they can live with it; after all, they've already made that trip before. If that path happens to carry them to a more sedate level of success as the furor surrounding the "heavy hop" musical revolution begins to subside, they'll live with that too. To put it simply, Fred Durst and his musical cronies have seen and done it all during their brief time atop the music wheel. And come what may, they're ready to ride that wheel for as long and as hard as they possibly can.

'We're all so into what we're doing, and 🔒 what's happening to us," he said. "I was always the guy who waited to see what kind of trouble was waiting just around the corner— 'cause that's the way my life always seemed to be. I'm starting to believe that maybe there isn't a problem waiting for us. Maybe this is all gonna be

good. That's cool with me."



and the way they treat me, but it really

hasn't changed me. I've always been an intense person. I'm extreme. But at the same time, I think I'm also really nice to everybody I meet. I really work on that. I want to be nice. I'm always lookin' out for everybody,

whether they're somebody I just met, or someone I've known for years. But I know I can get too intense— maybe there's something wrong with my brain or something. So that's a thing I watch out for. I want to stay cool to everyone, even when there are so many people around trying to pull me in all these different directions.

Of course, Fred isn't going at it alone in his fight to maintain his sanity amid the craziness of the rock and roll world. With the help of bandmates Wes Borland (qui-



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indication. In all likelihood, that was one of the key words rippling through the ever-fertile mind of Trent Reznor when it was announced that Nine Inch Nails' latest disc, The Fragile, had made a Number One chart debut last October. While he's not the type to ever come right out and admit it, a feeling of total artistic and emotional satisfaction must have coursed through Reznor when he was told that his longawaited and long-overdue two-disc set had sold nearly 250,000 copies on its first day of availability—and has subsequently sold two million more during its four month life-span.

Certainly there were plenty of reasons for the rock establishment to contemplate Reznor's feelings of vindication. During the five-year span that separated the arrival of NIN's latest magnum opus and the group's previous chart-topper, **The Downward Spiral**, loud whispers

and artistic aspirations. From the bleak musings of *Somewhat Damaged* to the roaring passions that fill *We're In This Together*, it is abundantly apparent that Nine Inch Nails remains as powerful a rock force as ever— and that Trent Reznor is still the most creative manipulator of diverse artistic reactants currently inhabiting the contemporary music sphere.

"I wanted to try new things on this album," Reznor said. "I wanted to fully utilize the studio while putting more effort into melody and structure. Instead of trying to analyze what I was creating, I just let it flow to see where it went. It was all about not being afraid, and it felt very liberating."

As hard as it may be for some longtime fans to believe, a full decade has now passed since Nine Inch Nails first invaded the rock world with their cathartic masterpiece, **Pretty Hate Machine**. tral sounds and weird melodic lines. When it came to instruments that I didn't really know how to play— like the ukelele or the slide guitar—we were able to get some really interesting sounds by making the studio the main instrument. As far as making this a two-disc set, as soon as we crossed the line of 74 minutes on a CD, I made that decision. It just felt better. "

Still, despite providing his ever-ready fan base with more than two hours worth of new music to dissect, analyze and disseminate, it seems that Reznor remains an artist cloaked forever in an air of mystery and intrigue. Clearly, right along with all of his recent success— the chart-topping album, the sold-out tour, the "Artist Of The Decade" awards—comes a corresponding truck-load of new questions. Does the fact that NIN's recent disc suffered a rather rapid descent from the top of the charts indi-

# NINE INCH NAILS REZNOR'S GREATEST STAN

BY FREDERICK SNEAD

had circulated through the rock underground concerning everything from Reznor's rumored "retirement" to his apparent lack of commitment to the rock and roll cause. Many openly speculated about his focus, his desire, and his willingness to put his artistic soul on the firing line on a day-in, day-out basis. There was talk that Reznor had chosen to sulk following the break-up of his musical

partnership with Marilyn Manson rather than make new music. There was chatter that he would rather

"It was and

conduct internal power struggles with those in charge of his record label than spend time in the recording studio. And there was gossip that Reznor had simply run out of creative steam— that this man viewed by many as the true Renaissance Man of the mid-'90s rock world had already hit us with his best shot.

Ha! For those poor, misguided souls who chose to believe any and all such blabber, may a pox of the highest order descend rapidly upon you. All one need do is delve into the amazingly complex and continually thought-provoking material presented throughout **The Fragile** to realize the full scope of Reznor's ongoing brilliance. While it is true that Mr. R may have indeed suffered through some tough late-'90s times, he clearly remains one solid step ahead of the competition in terms of his musical creativity

Since then, much has changed both within the rock world and within NIN itself. But throughout it all, one constant has remained— the willingness of Reznor to continually stick his musical neck out as far as it will go. Creator of the early-'90s electronic/metal movement, inspirational force behind the mid-decade goth-

all about not being afraid, it was very liberating."

industrial evolution, and motivator of a Y2K rock and roll revolution, Reznor was, is and will always be a supreme master manipulator of the contemporary music form. Never one to play by the rules (unless they're the rules that he himself has created), once again on **The Fragile** Reznor lets his mutli-faceted artistic persona run wild, in the process breaking down barriers that many followers of the rock form never previously even knew existed.

"There's a general feeling to the album of systems failing and things sort of falling apart," Reznor said. "In keeping with the idea of making everything sound a little broken, I chose stringed instruments because they're imperfect by nature. Although it may not sound like it, most of the album is actually performed on guitar— and that includes the orches-

cate that a sizeable portion of the group's once-gigantic following has grown up and moved on? Does the somewhat "softer" approach utilized by the band on such **The Fragile** tracks as La Mer and The Day The World Went Away indicate that Reznor has lost some of his cutting-edge sharpness? Will NIN— after three years off the road— be able to pack the same arenas they filled

so easily during their

Downward

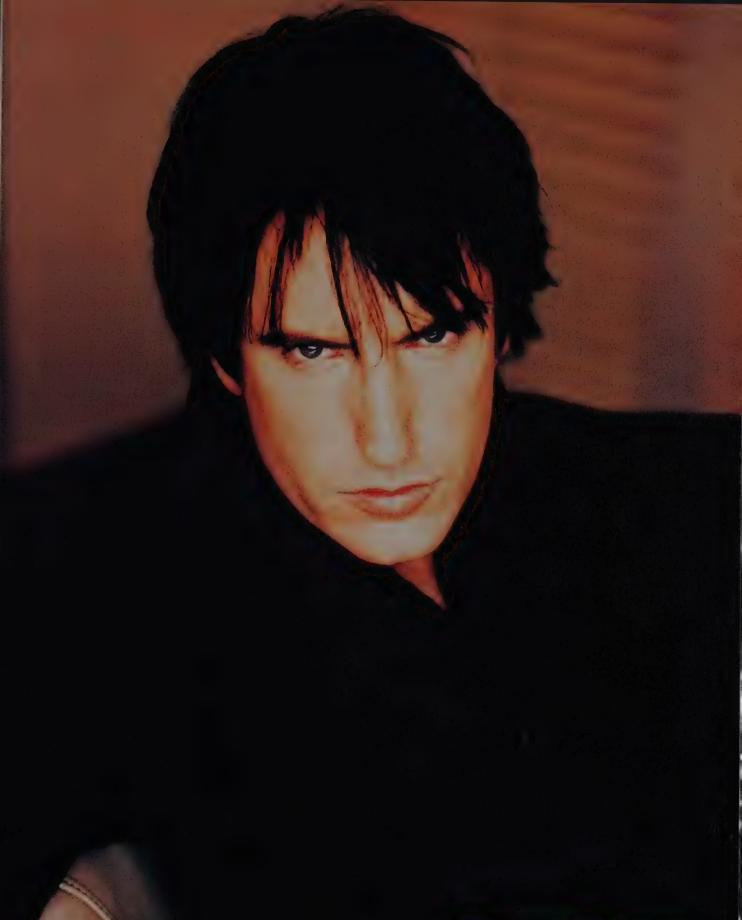
Spiral road

outing?

While we

can't as-of-yet provide answers for each and every one of these queries, it certainly appears that with each passing day more and more of the riddles that surround Reznor and NIN may begin to be answered. Still, as is so often the case with this quixotic unit, as soon as some riddles are solved, equally perplexing new ones pop up in their place. In many ways, that fascinating dichotomy may remain the greatest appeal of both the band known as Nine Inch Nails and the man known as Trent Reznor.

"I know that as a fan, I want to listen to an album, not just a collection of singles," Reznor said. "I want something that I can sink my teeth into, something I can listen to a million times, trying to get more out of it with each spin. That's the record I tried to make here—that is **The Fragile**."



TRENT REZNOR HIT PARADER

hings haven't always been particularly easy for the band known as Stuck Mojo. This is a group that's courted big-time success on a number of occasions during their five year recording career, yet for whatever reason, this Atlanta-based unit has never been able to fully grasp the brass ring of stardom. They've toured the world with the likes of Type O Negative, Sevendust and

creating the Stuck Mojo rock and roll ethic ever since they first joined forces back in 1994. A year later, with the release of their debut album, **Snappin' Necks**, this heavily metallic force was being hailed far-and-wide as possible "saviors" of the then-floundering hard rock style. That confidence in the group's style was reinforced with the release of their second full-length effort, **Pigwalk**, in

"Some people in the group got a little frustrated with things," Bonz said. "But that's all in the past. We're a four-man group now, and we're all very focused on what we've got to do in order to get Stuck Mojo the kind of attention we want. Anything that happened before is obviously over with—there's nothing we can do about it."

With the emergence of **HVY 1**,it would appear as if this quartet is clearly ready for anything and everything that might come their way. Recorded in front of an enthusiastic home-town crowd at the Masquerade Theater in Atlanta, the Mojo men deliver a sparkling set filled with such fan faves as 2

BY CHARLES RIDGER

Machine Head, yet while many of their compatriots have soared to commercial heights, vocalist Bonz, guitarist Rich Ward, drummer Bud Fontsere and bassist Dan Dryden have struggled to gain a secure foothold in metal's upper echelon. At times things have been incredibly frustrating for the Stuck Mojo crew, a fact evidenced by the recent departure of a band member, who, according to industry rumors, upon seeing other groups shoot to worldwide prominence, apparently decided all the trials and tribulations associated with the Stuck Mojo experience just weren't worth dealing with on a regular basis.

Yet for all the ups and downs that have characterized this group's career, with the release of their latest album, the live disc **HVY 1**, it would seem that Stuck Mojo is once again in a perfect position to launch it's latest assault on the hard rock universe. In style, approach and content this may indeed be the ultimate Y2K metal collection, a disc bubbling with incredible energy, surprisingly tuneful melodies and a rock-solid attitude designed to make any listener instantly sit up and take notice. But before any of these guys begin to

believe the latest round of hype that's labelling them as metal's "The Next Big Thing," the members of Stuck Mojo prefer to take a step back and adopt a wait-and-see approach. After all, they've been down this road before.

"Experience teaches you a lot of things," Bonz said. "We've learned that with this band we can *never* take anything for granted. We've worked really hard for everything that's come our way, and these days with this album, we're recommited to what we do. We believe in Stuck Mojo more than ever."

Bonz and his boys have been workin' hard

Stuck Mojo:
"Some people
just got frustrated with the way
things were
going."

1996. For the next two years the SM brigade circled the world, bringing their uncompromising, yet notably melodic sound to fans around the globe. All that road activity set the stage for the band's highly anticipated 1998 disc, **Rising**, the album that many within the rock community believed would cement Stuck Mojo's position among hard rock's upper-level bands. And while that effort received positive reviews, and emerged as the group's best-selling disc todate, when some members of the band saw younger, hungrier acts shoot past them in the commercial market place, some problems began to brew within the band.

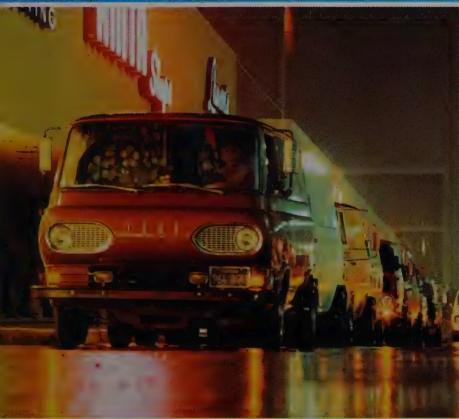
Minutes Of Death, Southern Pride and Pipebomb. But if that wasn't enough, they also include two new studio tracks, My Will and the instantly infectious Reborn. All-in all, it should be more than enough to holdover any SM fan until the band releases their next studio opus later this year.

"We've wanted to do a live album for a while," Bonz said. "And we were playing so well last year that we just all felt that the time was right. So when we hit home, we just planned on doing it, and this is the result. Hopefully, they speak for themselves."



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Stone Temple Pilots' publicist walks into the room with a plate full of pills. She places them in front of bassist Rob DeLeo.

"I take all of these vitamins," he announces, proudly eyeing the half dozen multicolored vitamins. "This is what I take daily... but, I'm missing ginseng."

Rob's brother, Dean — who also happens to be STP's guitar demon — is always the joker. "This is called Placidil, it can take the pain away from a horse with a busted leg," he chuckles, lifting the largest pill.

Drummer Eric Kretz grunts at the bad pun.

There's so much to learn from the members of Stone Temple Pilots. They're sitting there, rather confidently in a suite at the Chateau Marmount hotel in Los Angeles, celebrating the release of their most recent album, No. 4, while their lead vocalist, Scott Weiland, detoxes in jail because he couldn't quit drugs. Hard times with the frontman have forced the rest of STP to develop much inner strength, For, Rob, Dean and Eric life in STP is a bittersweet balance between heaven and hell.

**Hit Parader:** Did you ever think that succes would be this way?

**Dean DeLeo:** In movies, yeah. Sometimes I think our situation is the epitome of what massive success is really about. It's really what you are happy with. The good and bad are all right there. I feel very fortunate. Look at the big picture, we've had a tremendous amount of success, and life's pretty good. You've got to take the high road.

**HP:** A lot of other people would just be angry and frustrated over what happend with Scott.

**DD:** We were. I can't say we never had that.

Rob DeLeo: I had that from about 1994 to about 1997. It's only been the last couple of years that I've learned to live in peace.

HP: It must be frustrating to create an album as sublime as No. 4 and then have your singer dragged away, as the Los Angeles County Jail did

with Scott. **DD:** It's hard.

**Eric Kretz:** It's also hard to see what he's doing to himself. It's painful. You try to help but there's not much you can do.

**DD:** It's really hard to see what Scott's going through. What he says on this record really sums up what he's going through. For us to sit here and try and articulate on it is completely ludicrous. Listen to what he's talking

about in the lyrics on **No. 4**, it is so poignant.

**HP:** Did your time away with Talk Show and Weiland's solo project bring renewed energy to STP?

**RD:** Definitely, we all learned the word chemistry with the Talk Show record. We learned lessons there, especially when we got on the road — it wasn't the same kind of energy there. We realized how much a part of each other we all were.

**HP:** How did you handle the Scott scenario during the recording process? Was he sen-

the bad pun. tenced to jail

BY JODI SUMMERS

while you were making No. 4?

**DD:** It was pending — he was working his way towards it. We knew. We did a show

on August 12th, and his court date — we all knew he was going to be sentenced — was not until September 10th, but we wanted to do a gig in Vegas on August 12th, and they said, "Okay Mr. Weiland, you're going to

leave the state. Well, we want you to turn yourself in on August 13th."

RD: It was a really surreal week. We went from the elation of doing one of the best shows we've ever done, to the next morning, watching our singer being taken away by a 200 lb.

baliff. It was a trip, man.

But, none of us were shocked by the verdict, including his own parents.

HP: What do you guys do now?

**RD:** You have to realize that if Scott was out of jail now, and we were going to go play on a tour, who says he's going to be around? Life is life.

**EK:** That's why we try to look at this as a good thing.

**DD:** The only thing we can't do right now is gig. We're thinking that Scott is going to be out in February, and if the universe wills it, we hope to be on the road this spring.

**RD:** With **Tiny Music**, we didn't go out and tour on that record until a year later.

**EK:** I can't go right now anyway. My passport is sitting at a very famous movie star's house and we can't even get it.

RD: Whose house is it?

EK: Jeff Goldblum's.

RD: What's it doing there?

**EK:** It got sent to the wrong address and ended up at his place. All these people know, his manager knows, and he's like, (adops goofy voice) "Yeah, I'll look for it."

DD: Goldblum is probably eating lunch at Hugo's right now. "Get Goldblum down here, get him down here right now. I don't care if he was The Fly. I want Goldblum down here right now."

RD: We'll send you a postcard from Cologne, Germany.

HP: Are you guys big in Europe?
DD: I actually wanted to title
this record, Big in Europe. The
rest of the band wasn't
having it. Honestly,

though, we haven't been there in such a long time, and we never got to travel in Europe, we were always on a very rigorous work schedule. There was one day in Paris we really got

to bop around. We had a day off.

**EK:** And there was one day in Barcelona when the sun came out.

**DD:** Last time, we were over there on this European tour for eight weeks, we saw the sun twice — and that was because we flew above the cloud line.

**RD:** I bet if you're vacationing there, it has the potential to be a very beautiful place.

**EK:** You walk into your friend's apartment and it's 500 years old—ceilings and columns

**RD:** But when we're in Europe, we're on such a rigorous work schedule, it's almost like we're on Mars.

EK: Check out this scenrio: You wake up, and you're on the bus, but you're in the middle of a mall, and you're in a new country. You don't know where to eat. You don't have the currency.

DD: You don't know how to turn the lights on, flush the toilet, and you forgot your 110/220 converter — you're messed up! You can't even make a margarita, man.

EK: Maybe I don't need my passport.

**RD:** You'll have it by the time you need it. All things will come to STP in good time.



ometimes life can get just a little frustrating for the members of Sevendust. For vocalist Lajon Witherspoon, guitarist John Connolly, drummer Morgan Rose, bassist Vinnie Hornsby and guitarist Clint Lowery, at times it may seem that no matter how hard they work, how great their musical production may be, and how solid their songwriting craft may become, they're destined to forever be looked upon as the "other" band leading the Y2K metal explosion. Sure, both their self-titled debut disc and their recent sophomore effort, Home, have attained gold sales status. And yeah, they've already headlined their own major tours, packing houses from coast-to-coast. But somehow, despite all of their recent accomplishments, these Dust busters sense they may always be forced to live in the shadow cast by bigger, stronger, more commercially bombastic units.

"That may be true, but I don't think that's something we really spend a lot of time thinking about," Witherspoon said. "You don't have to really be that familiar with the way the music industry works to see that there are some hard rock bands out there right now that are selling millions of records and getting on every magazine cover. That's good for them. We're not jealous. We'd like to be in that spot, and hopefully we will be eventually. But if it's their time to shine, maybe our time is just around the corner."

While the recent chart ascension of such bands like Korn, Limp Bizkit and Rage Against The Machine has had the net side-effect of restricting (or at least temporarily delaying). Sevendust's entry into hard rock's upper echelon, it's cleat these Atlanta natives have little to complain about Already **Home** has helped establish this multi-talented, multi-

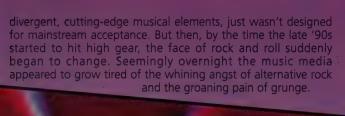
While the recent chart ascension of such bands like Korn, Limp Bizkit and Rage Against The Machine has had the net side-effect of restricting (or at least temporarily delaying) Sevendust's entry into hard rock's upper echelon, it's clear that these Atlanta natives have little to complain about. Already **Home** has helped establish this multi-talented, multi-dimensional, multi-racial unit as prime contenders for both Band Of The Year and Album Of The Year accolades, with songs like *Denial* and *Waffle* astounding audiences world-wide with their unrelenting power and roaring aggression. Clearly, while their first album was Sevendust's way of not-so-politely introducing themselves to the metal-starved masses, their second effort is their loud and proud calling card—their means of placing themselves squarely upon the rock and roll map. But make no mistake about it, despite the fact that they've been

somewhat forced to take a back seat to certain more high-profile members of the hard rock community, Sevendust remains more determined than ever to have their surprisingly melodic rap/metal stylings reach the ears of millions of fans around the globe.

"We feel we've created something on **Home** that is really different and really special," Connolly said. "You always want your second record to be better than your first, and I think we've made a better album this time. But at the same time, you can only do what you can do. We can't go out and make people buy it. We can't make radio play it. We can't make MTV air our videos. We're very satisfied with the

response it's received so far. "We've created but we something really different, and really special." know there's still a lot more for us to accomplish.

It is that unyielding will to succeed that has continually spurred Sevendust's drive for recognition over the last five years. Back in their early days, long before they ever seriously dreamt of chart-topping discs and sold-out tours, the main musical goal for the Dusters was simply to get themselves out of their day gig drudgery, which ranged from working construction jobs to doing landscape gardening. At times they felt like their rugged style of reactant rock, filled as it is with so many



They wanted something new and exciting, and Sevendust (along with some of the groups previously mentioned in this ever-so-informative feature) just-so-happened to be there, more than ready to fill the void.

"I think timing has a lot to do with everything you do in life,"
Witherspoon said. "That can range from just getting up in the
morning, to when your band tries to make it in the music
industry. Our timing was pretty good. We

"Our time to shine is just around the corner."

came along right before things started to break wide open for rock bands. At first, back in 1995, we thought we were really fighting an uphill struggle, but by the time the first album came out we knew we had been lucky. And now with Home, we know that there's a lot of attention focused on hard rock, it's been great for us. It really helped the album get off in a good way."

Having their second album enter the sales charts at #7 last September was just the start of things for these Dust brothers. Already having built a reputation as one of the most dynamic live acts in the biz (thanks to their involvement in recent years with everything from Ozzfest to the Warped tour), Sevendust couldn't wait to get the act back on the road. So even before Home hit the streets, the band was out headlining a "stars of tomorrow" tour package that also featured the likes of Staind and Powerman

determined to be successful— it some a lot to us."

5000. As soon

as that tour ended in October, it was on to conquer the rest of the world... before the group returned for yet another headlining North American road invasion. To say the least it's been a fun, frantic and fantastic time for these still relatively unassuming southern rockers—but they insist that the fun

is still just only beginning.

"It's been a pretty wild time for us," Witherspoon said. "We've had the first album go gold, this one debut in the Top 10, and our headlining tour all take place in a real short time. But it's all made us that much hungrier for something more. Just like the success of the first album made us focus that much harder on this one, all the good things that have happened to us over the last few months have only made us more determined than ever to make sure that Sevendust becomes one of the biggest bands in the world. That's always been our goal, and we're not ashamed about saying that. And as the pieces begin to fall into place, we can feel all the good magic beginning to take over for us. It's really exciting."

"Timing has so much to do with everything you do in life."

# IN STORES MARCH





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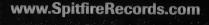


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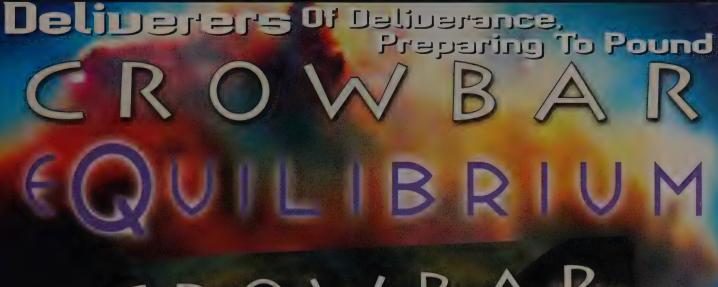




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and he admits that it's been a thrill ride this unit won't soon forget.

"We've worked to get here, it hasn't come easy," said the yellow-haired singer. "We put a lot of time, effort and thought into everything that we do, from the look of the band, to the album covers, to the production of the songs. We've tried to leave as little to chance as possible, but the net effect is that we're having a great time— and that's exactly what we want the fans to have as well."

As Spider indicated, it has been a long, often arduous road to the top for Powerman 5000. Formed in Boston back in 1990, the band soon started assembling a song catalog that borrowed equally from acts ranging from Black Sabbath to Public Enemy— often drawing the most outrageous aspects from each group's approach to their musical craft. By 1993 the still-budding PM5K felt confident enough in their abilities to begin hitting the stage at a variety of North-eastern clubs, further honing their

owerman 5000's vocalist, Spider One certainly has the gift of gab. He's droll, he's glib, he's guick-on-his feet... at least until someone brings up the name of his older brother Rob. At that exact moment, Spider ever-so-slightly hits the "pause" button on his effervescent speech patterns, almost as if to catch his breath. Obviously, he wants to consider every word that emanates from his voice box this time around. It's not that Spider doesn't necessarily want to discuss his brother (who, by the way, goes by the rather unusual last name of Zombie). It's just that as PM5K's career continues to hit high gear thanks to the gold-certified success of their latest disc, Tonight The Stars Revolt!, the once-looming presence of Mr. Zombie has slowly

## FUNERAL STREET

begun to diminish from the Powerman scene. Now Spider hopes the focus of media attention and fan interest will at last begin to shift back upon him and bandmates Adam 12 (guitar), M.33 (guitar), Dorian 27 (bass) and Al 3 (drums).... and away from their association with Rob Zombie.

"Everything he's done has been great for this band," Spider eventually said. "He really cares about us, and of course, we really care about him. But this time he's begun to take more of a back seat and let us sink or swim on our own. He's still there for us to give advice when it's needed. But if we ever were in his shadow, I think we're out of it now."

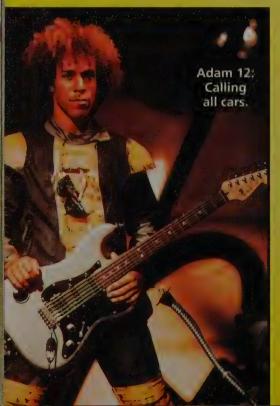
All it apparently took for PM5K to step out of Zombie's superstar shadow was to create one of 1999's break-out discs, an album filled with pulsating metallic rhythms and hell-raising vocal forays that in feel, sound and attitude has caught the attention of the entire American hard rock scene. Such songs as When Worlds Collide and They Know Who You Are (which just-so-happens to feature a "special guest" with the initials RZ) pulsate with an unmistakable energy and drive— while at the same time, this band's space-age look has made them the latest darlings of the rock rags and MTV. All-in-all, it's been quite a year for Spider and his boys,

BY ROB ANDREWS

special musical skills at each and every performance. A year later, the group took the big step of releasing their first extended-play disc, **True Force**— a recording that was completed for less than \$600 and which featured cover art done by none other than Spider himself.

The inexpensively produced effort certainly served its purpose. The initial press run sold out within weeks, and the commotion caused by both PM5K's debut disc and their explosive live shows started to draw some heavy-duty record industry players up to the band's New England hide-away. Rather than signing a deal at that time, however, in 1996 the group decided to produce their own fulllength album, The Blood Splat Rating System, an album featuring an exotic array of bone-crunching riffs and head-spinning raps that soon won every local media "Album Of The Year" award. Once again the major labels came a-knockin' on PM5K's door— and this time the band answered by signing their names on the ol' dotted line. Powerman 5000 as on it's way!

"In the early days what mattered most to us was really getting a cohesive feel to what we were doing," Spider said. "We were



bringing together so many diverse elements, and experimenting so much, that we weren't in any particular hurry to get signed. We wanted to make sure it was right before we took that step. But when we felt ready, there was no holding us back."

The band's new label felt that the material featured on **Blood Splat** was too good to overlook, so they decided to undertake the unusual practice of releasing an "improved" version of that disc as PM5K's first major label release, Mega!! Kung Fu Radio. Despite the music's cutting-edge quality, and despite a hands-on approach utilized by the group's "advisor" Rob Zombie (who actually wrote the group's first label biography), Mega!! proved to be something of a commercial disappointment. Maybe the world wasn't quite ready for this unit's brash blend of rock and roll reactants. Maybe it would take the influx of groups like Korn and Limp Bizkit to pave the way for Powerman's eventual ascendency. But one way or another, by the time Tonight The Stars Revolt! was released in 1999, the world was more than ready to embrace this band's hard-charging

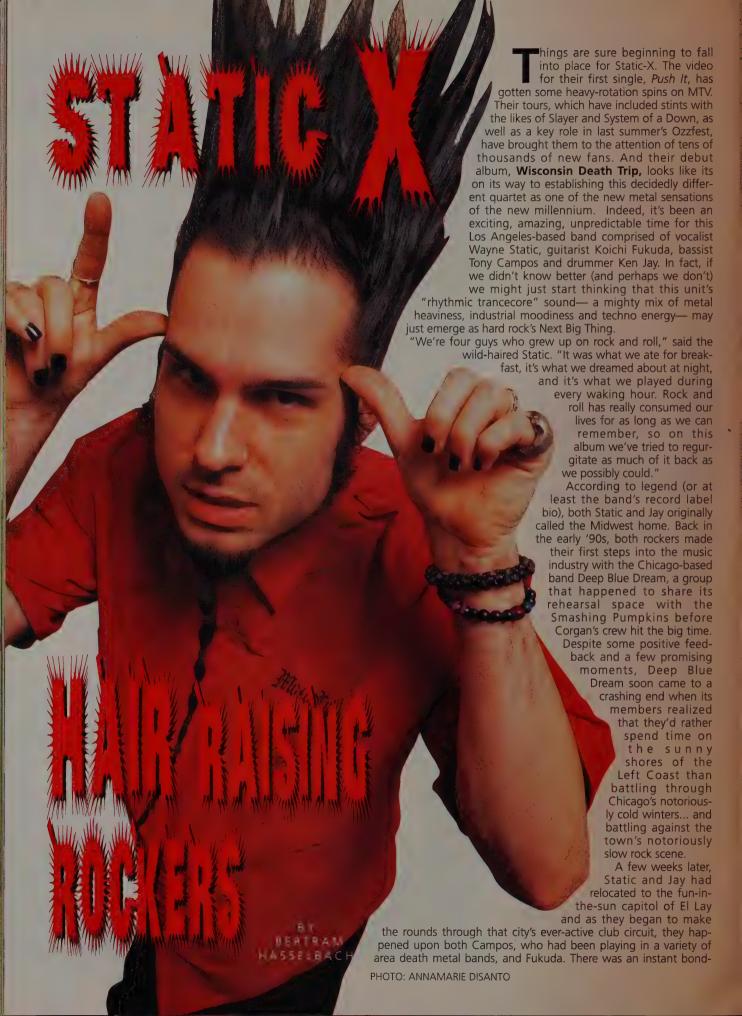
## "We've worked hard to get here—it hasn't come easy."

"I think we focused on what we do best this time," Spider said. "Also, a number of years had passed since we last had the time to write material, and we had all grown a lot since then. Musically, I believe this might be a more direct album, but lyrically, it's still pretty out-there. The concept behind this record is that the future isn't what it used to be. If you understand that, then you'll understand the album. It's a vision of tomorrow that doesn't exist anymore, kind'a like if you went back in time and had them view the future."

Okay...we'll buy that. Whether or not anyone other than the Spider-man himself fully understands the concept behind Tonight The Stars Revolt!, the fact is that through the band's hard-hitting song structures and no-holds-barred feel for the outrageous, Powerman 5000 has now clearly emerged as a star upon the contemporary music stage. Sure, at times some misguided media souls may still want to ask about Spider's association with his brother rather than focusing on the group's next cuttingedge song or video. But you know what? Spider can live with that.

"It's all part of who we are and what we are," he said. "The press has picked up on it and so have the fans. That's all that matters."





ing between the four young musicians, and the fledgling unit soon began the arduous task of writing songs and hitting the ever-unpredictable So Cal club circuit. After having their decidedly heavy material initially receive some less-thanenthusiastic reviews in the local press. and some thumbs-down responses from the au-courant patrons of the Sunset Strip, Static X slowly began to win over the city's notoriously jaded club mongers. By mid-1998 they had been approached by a major label that believed in the future of rock and roll, and was anxious to make this quartet a figurehead for

Mr. Static insists that the group's musical journey is only now just beginning. In fact, the fright-haired frontman wanted to tell the band's story his way, in his own words, so we now turn the rest of the page over to Mr. Static, so that we can all learn a little more about the inner working of this special band.

Standing in front of 16,000 people during this summer's Ozzfest, I suddenly stopped and reflected back upon how I got to this point," he said. "It's been really hard work— more work that I had ever imagined it would take. We've had a total of eight days off

"One night we heard that the president

hard rock's so-called revival. In less Static X: "We're four guys who grew up on rock and roll."

than three months, the Static-X crew had record such tracks as Push It, I'm With Stupid and Stem, all destined to serve as the backbone of Wisconsin Death Trip, an album whose title is drawn from a strange turn-of-thecentury photo book that Static found at a flea market. But even before that album hit the streets, Static X was making news when one of their songs, Bled For Days, was included in the Bride Of Chucky soundtrack. That initial success was compounded when their debut disc emerged as a full-blown heavy metal extravaganza, complete with churning guitars, burning vocals and a look that was as strange as strange could get. It's been one wild, crazy ride for Static X, but

since Wisconsin Death Trip came out back in March. But I'm not complaining. I've spent my whole life working towards this. This is all I've ever wanted to do— since I was seven years old, playing at my grade school talent

"It's taken us a while to get what we're doing to where we want it to be. It wasn't easy coming up with this organicelectronic mix we now call 'evil disco.' We've gotten a lot of help along the way, bands that have seen us, or heard one of our tapes, and asked us to play a us at a really small show, and they asked us to open for them at the Roxy in L.A. That really helped people take us serioushelped us a lot. Howard Stern has played

Lars Ulrich, for one, admits that such "problems" are usually just a minor inconvenience-often nothing more than a few probing questions from a nosy reporter from a major metal magazine (ahem!) Occasionally, for instance, Lars can grow a little tired of discussing certain aspects of his group's legendary career. He also can get rather fed up with answering questions concerning the band's role in shaping and directing the course of the heavy metal empire over the last 20 years. And his eyes will almost invariably roll everyone that wants to learn more about the "secrets" behind the group's latest live collection, a disc that in its design and execution is far different than anything anyone could have imagined emerging from this band's metalmad minds. Of course, not everyone out there is lucky enough to have a direct link to the Metallica crew so that they can engage in such conversations... that's where we here at Hit Parader fit in. We're there for you to ask the tough questions!

"This is a record we thought about making for a long time," Ulrich said. "The idea of reworking some of our songs with a symphony orchestra always had a certain appeal fun— or at least be very interesting. When we first planned the concert in San Francisco, we didn't necessarily know if we'd wind up with a live album coming out have put it in its proper perspective.

We realize that all the elements were right the exact right time with the exact right sound for the exact right audience. Who knows if those kinds of situations will ever exist again. Maybe that's how you can explain something like Ricky Martin, I don't know. But if any of our albums don't sell as many copies as the 'Black' album, it doesn't mean that they aren't just as good...if not better. I mean the songs on Load or Reload were every bit as strong as anything we'd ever done before, and both those albums sold very well. They just didn't sell as well as the Metallica album. We can live with that."

It's apparently pretty easy for the Metallica crew to live with just about anything these days. With their symphonic version of Nothing Else Matters already an MTV staple, and such revitalized tunes as Master Of Puppets and Enter Sandman enjoying nearly unprecedented radio airplay, it seems that Metallica still unquestionably maintain their Midas touch. But considering the unprecedented flurry of activity that has surrounded the band in recent years (including the 1996 release of Load, the 1997 appearance of Reload and the 1998

# YMPHONICSIA

sky-ward when he's confronted with yet another query about the ten-of-millions of dollars the Metallimen have amassed throughout their platinum-coated career. But in stark contrast, when the demon drummer is confronted with a question regarding his band's music, Ulrich practically bubbles with enthusiasm. Then it almost seems as if the loquacious beat master can't wait to sink his teeth

into the next probing press foray just so he can express his excitement over Metallica's everclever creative output.

"It's like discussing a new child or a new love," he said when discussing Metallica's latest disc, the live with the San Francisco Symphony, S&M. "You really can't get tired of that. The time after you finish putting together a new album, whether it's a studio album or a record label, and wait for it to come out is both one of the best and one of the frustrating times you can have. You like the

idea that you've finished your work and you're very satisfied with it. But you're also very frustrated because you want to share what you've done with everyone, but until the album is actually released a few months later. you just can't do that."

Thankfully for Lars' sake, not only has S&M now emerged on the music scene, it's quickly been embraced by the ravenous rock hordes with all the fanaticism one might normally expect to be reserved for a more "traditional" Metallidisc. Now Ulrich and bandmates James Hetfield, Jason Newsted and Kirk Hammett are free to verbally spew at-will to anyone and

"The idea of reworking some of our songs in this way had a strong appeal for us."

of it. But when we heard the way it turned out, we felt it was worthy. It's really interesting how some of the 'classic' Metallica songs, like things from the 'Black' album, just take on a new life this way."

album, the band's self-titled magnum opus, the disc that has now sold over ten million copies since its release more end in sight. Indeed the ongoing success, and the hallowed status enjoyed by the Metallica album has created something of a quandary for

the group— a quandary that any other band in rock and roll would gladly sell their souls to have. Metallica now realizes that no matter how hard they may try, and no matter how brilliant their latest assemblage of tunes may be, there's little hope of again repeating the kind of commercial phenomenon that wasand still is-their "Black" disc. But rather than concerning themselves with the possibility that any and all of their future endeavors may be viewed by some as a commercial disappointment if it happens to sell "only" three or four million copies, the Metallimen have finally come to grips with their past success, and BY P.J. MERKLE

release of Garage Inc., in addition to the current success of S&M), it would seem that we're on the verge of a state of dormancy from Metallica- one that could carry over all the way until 2001. It is then that the band may begin their next "odyssey" in the studio-by which time they'll probably once again be placed in the position of "saving"

"I have become tired of being asked to try and defend heavy metal," Ulrich said represent some 'heavy metal cause,' or anyhad this desire to lump all so-called heavy metal bands together, and that's not fair to anyone. Every band, whether they're classified as alternative, grunge, pop or metal must be judged on their own merit. We're just Metallica, making the best music we can- the music that we like to play. I don't want to be the spokesman for heavy metal, because that's not my job. I don't know why metal seemed to die out at the end of the '80s. I don't know why it's come back at the end of the '90s. And I don't know what a lot of those other bands are doing. And you know what? I really don't care! I've got enough on my hands just thinking about Metallica and taking care of our own business. Believe me, that is a full-time job.



t's one of the great undisputable truths of rock and roll history that different bands react to a sudden ascension to stardom in radically different ways. Some accept their rise to the pinnacle of fan adoration as their birthright, while others begin cowering from the spotlight almost as soon as they begin to rise above the morass of mid-level contenders. Often even the group members themselves don't know exactly how they will react when the harsh glow of public acclaim begins to cast its bright light upon them, placing even the most private, intimate aspects of their lives on dis-

play for all to see.

Despite all of the inherent pit-falls contained within a rapid rise to international prominence, however, some groups just seem to have a natural ability to take it all in stride And few bands in the annals of rockdom have adapted to superstar status with more style; smarts and

apparent ease than the members of Korn With the success of their latest disc, Issues, vocalist Jonathán Davis, guitarist Munky, bassist Fieldy, guitarist Head and drummer David Silvera have become the poster boys for Y2K-style rock success—a band in total control of their artistic environment and seemingly loving every second they spend in the public eye.

"I think we're able to handle a lot of different things because we only do things we're comfortable with," Head said. "We learned early on that the way to and to be successful, is to just play from your heart and to not follow anyone else's rules. There are no rules in rock and roll. I was always being told by friends, by gustar teachers, and by just about everyone else that there was a ceitain way to do things. Well, we found out that there isn't. On this album we do some out-olkey stuff that totally works—though I'm sure there are still people who would tell me that it's not right. All I know is that it works line for me."

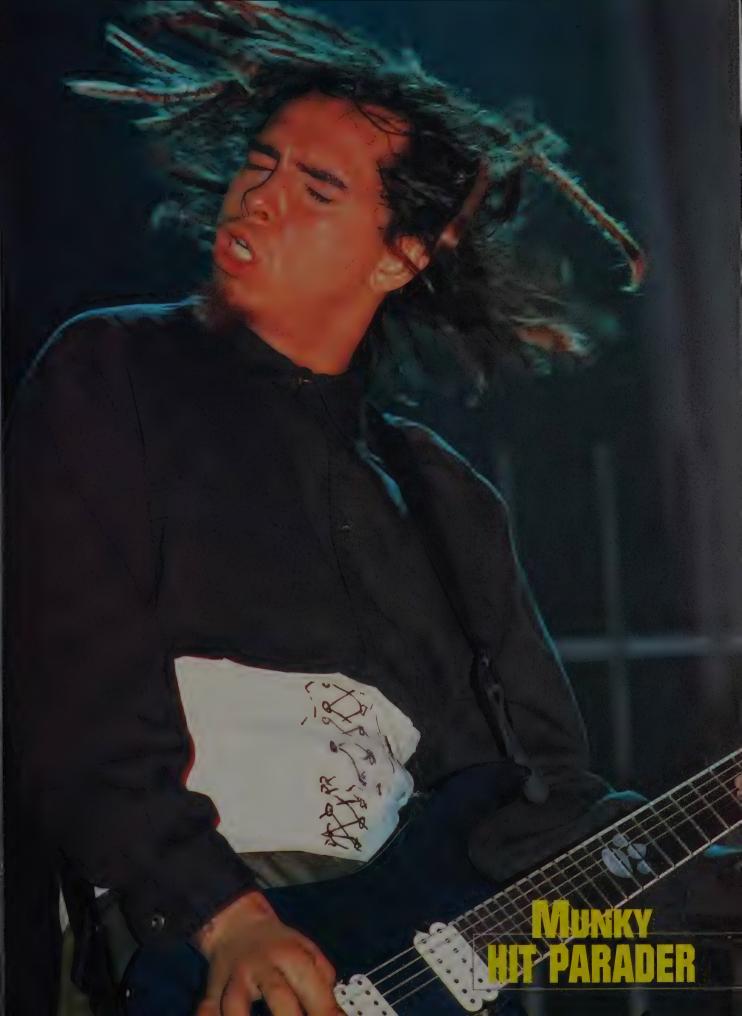
Apparently just about everything that Korn does these days works

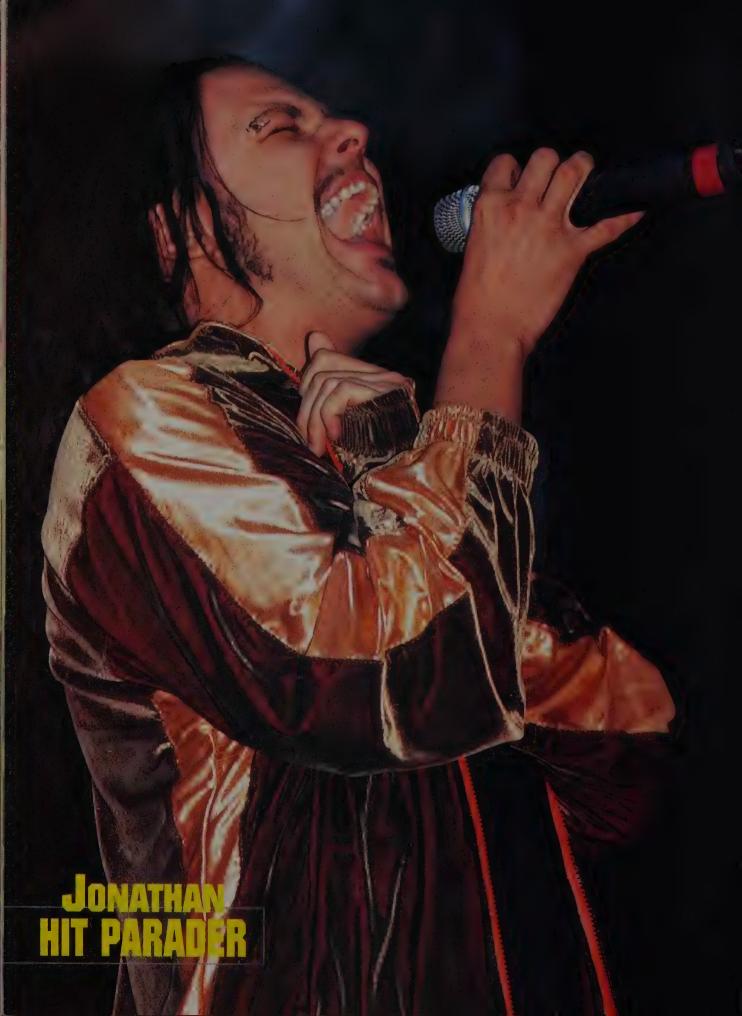
indard-bearing ward-winning guintet. With Issues making a Number One chart debut last November (in the process moving more than a million copies within ten days of its release), and tickets for the bands current North American

who comprise this pre-

BRYAN HARDING

Korn on stage: A rhythmic pulse of pure rock power.







tour selling out as soon as they became available, there's no doubt that Korn now rank as the premier commercial hard rock force of their era. But even more important to this So Cal fivesome is the fact that they've had to sacrifice none of their artistic integrity, nor any of their quirky charm, in order to succeed on such a massive level. Korn remains the same unpredictable, incredibly focused unit they were when their self-titled debut disc first introduced them to the rock and roll masses back in 1994. As each of their successively more soul-bearing discs have arrived. Life is Peachy in 1996, Follow The Leader in 1998 and now Issues—their status as true cultural icons has continued to increase, as has their role as the voice of their generation.

"One of the reasons that the fans listen to us is because they can relate to the experiences that we present in the songs," Munky explained "The lyrics—which all come from Jonathan's life—are full of his pain, his anguish. I don't know if anyone can really understand's Jonathan's pain, even the other guys in the band. But everyone can relate to the feelings he presents in those lyrics. It's a very universal feeling."

Some cynics may scoff at the notion of a band raking in millions of dollars, and receiving world-wide kudos for their efforts, continuing to focus so adherently on the "pain" contained in their lives. But few who know and understand Kom doubt for one second the sincerity that fills every word this band sings and every note that they play. Indeed, those who surround Jonathan on an everyday basis can tell you that this is a guy who never seems particularly happy with his lot in life— a fact mirrored by the often troubling words that fill the semi-autobiographical lyrics of such songs as Falling Away From Me; Am. I Going Crazy and Wish You Could

"We
learned
early on
to play
from your
heart and
not follow
anyone
else's
rules."

be Me. While such a notion may quickly bring to mind the unsettling image of past angst-riddled stars such as Kurt Cobain, it seems quite apparent that Jonathan's ability to relieve his troubled soul through song serves as a true cathartic expenence for the dark-haired vocalist.

"I can't get into his mind and relate to the

songs that are really intimate to him." Head said. "But I can relate to most of the things he writes. I think anyone can relate to those lyrics. Stupid stuff like that happens to all of us all the time. That's why so many people love his lyrics and love the songs. But it's not just about Jonathan and his lyrics. In this band we feed off of each other's energy. That's what gives us strength and gives the music substance. We energize each other, and when we're on stage, the crowd energizes us as well. It's a great relationship all the way around."

The symbiotic relationship that Kornshares with one another, as well as with their devoted following, can now be observed on a nightly basis as the band continues on their record-shattering, standingroom-only world tour. Having already filled State-side arenas since February, the Kornsters have now set their sights on conquering the rest of Planet Earth-especially the places that have so-far proven to be somewhat resistant to this unit's brand of hard-hitting rock. But Korn is clearly a band that thrives on such challenges, and the opportunity to travel to some distant ports of call, and win over the uninitiated, can't help but put a broad smile on the faces of each and every member of this truly remarkable band.

"We've had some wild shows overseas," Head recalled. "We've played a lot of festivals in Europe, and the crowds there really go nuts. They react a little differently than fans in America do, but it's still really cool. I remember playing this outdoor show in Germany on the last tour, and just then these really dark clouds started to fill the sky. Everyone just started to jump up and down, like they wanted to chase the cloud away. Well, as soon as we got off stage, those clouds bailed... and it never rained."

of their latest album. Issues, Korn has grown from being one of the most successful rock and roll bands in the world into a true international phenomenon. From the moment that intense collection of tunes made a Number One chart debut last December (selling an astounding 500,000 copies on its first day of availability), this 50 Calrap/metal quintet—comprised of vocalist lonathan Davis, quitarist lames

"Munky" Shaffer, drummer David Silveria, guitarist Brian. "Head" Welch. and bassist Fieldy-has been celebrated as conquering heroes in all corners of the rock world. Their every word, deed and action has been hailed in the press and over the airwaves, in the process cementing Korn's position as the single most dominant hard, rock force of their era. With all that in mind, we recently sat down with Head, Fieldy and Munky to

Hit Parader: What are the cultural influences that have made an impact on Kern?

tacular rock and roll unit known as

Head: Believe it of not, one of the main things that's inspired me are scary, movies. I was really into the friday the 13th movies, especially the good, early ones. They came along when I was young, and they've had a big impact on the way I look at things. Musically, I guess it was Queen that inspired me to be a guitar player, along with AC/DC and Ted. Nugent. Billy loel influenced me too. There was this one Billy loel record that was very popular when I was a kid, and I remember saying. I want to do that. Then I started listening to Queen, and I heard the cool way they used drums. I wanted to play drums, but my dad was like, "Well, you can play drums, but would you rather haul around a huge-ass drum, or a guitar and an amp? Why don't you try the guitar and see if you like it?" I tried it and loved it.

Munky: One thing influences me and inspires me more than anything else—and that's Korn. Brian has been a big influence on me because of the way he plays duitar. Everyone in the band is a major musical influence on me. But away from these guys. I'd have to say that movies have been an influence—especially films that make me feel a certain way. Movies like Gummo and Blue Velvet put me in a real uncomfortable state. But being uncomfortable like that is real familiar to me, so it felt more like being in a comfort zone. It's similar to the way I feel when I'm writing a guitar part or

**HP:** What surprises you most about the success of the band?

Fieldy: I think it's the way that everyone is able to put their akin distinctive hart into everything we do. It's like the warding mocess we use for an album Everyone other than lon will get together to work on the music, then he il come in but he won't write the lyrics immediately. First, he il sing a mology or just put in some nonsense words, then

hen we're writing, I think everyone helps one another Sometimes of Munkey's working on something, I might tell him to try something a little different. We like to help each otherespecially if we're having problems:

part about the success that we've had is that we still all stick together think we've earned the

SPEAKING OUT!

Fieldy: "When we're writing, everyone helps one

another."



HP: Just out of conosity, if there wa

rown with the release of Issues

Munky: Every time you go into a recording studio, you have the change

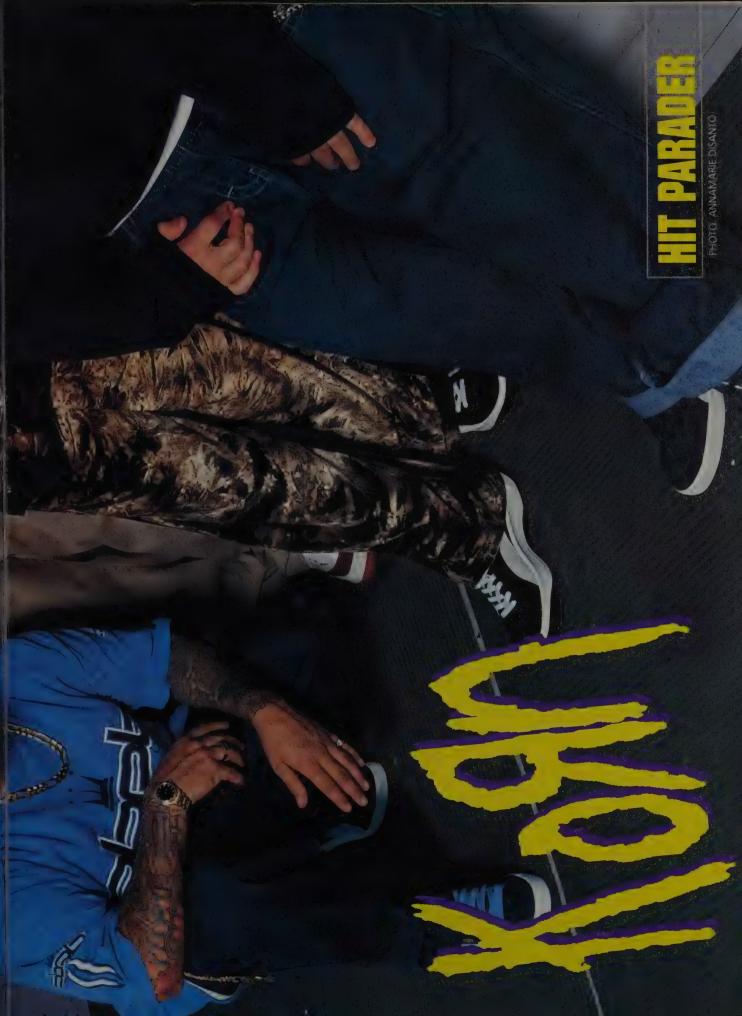
"One thing inspires me more than anything elseand that's Korn."

grew while we were making it—the same kind of way that you grow out of a pair of shoes. You feet are crammed in forever and you know you need to buy a new pair but you need to have up you meney to do it. We kind of saved up out

Fieldy: We pushed ourselves very hard

Head; I don't know, man that shard to





"We've made enough records to know that things don't always go the way you want."

Eventually, after what seemed to be an endless delay apparently designed for soul searching and perhaps even a touch of divine intervention, Phil decided to hit the console's "play" button. Immediately the awesome power of the still-unmixed track roared through the studio speakers like a avalanche of sound. "Still ain't right," Anselmo said through partially clenched teeth. "We'll get it though, even if it's the last damn thing we do."

As soon as the song reached its rip-roaring climax, Anselmo turned to band members Dimebag Darrel, Vinnie Paul and Rex for a little consultation concerning the problem-at-hand. It was then that Dimebag proceeded to lean over and gradually begin to adjust the mix controls stretched out before him adding a touch more bass here and a smidgen more guitar there. At the same time, he lowered another lever which effectively removed the contents of a somewhat distracting backing track. He then proceeded to turn one of the huge console's switches from "down" to "up" before once again popping on the "play" button. Once again the room burst into sound, delivering the same song virtually the exact same PANTE

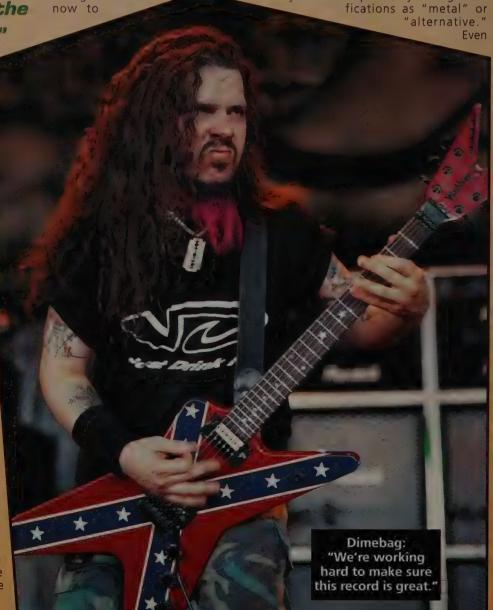
way— at least to the untrained ear. But this time as the tune reached its rockin' conclusion, there was an ear-to-ear grin on Anselmo's face, and he couldn't resist mouthing along to the words of Pantera's latest opus as the awe-inspiring tune blared out around him.

"Making a new album is always a real challenge," Anselmo said. "Each song is different, and no matter how many times you work with one another— even if it's with the same instruments in the same studio— you encounter different problems. We've made

enough records

know that things aren't supposed to go smoothly, and that you can't let the problems throw you off course. It happens that this album has all gone real well. Any problems we've had have been the kind where a little extra hard work makes 'em go away."

If ever there was a band that didn't shy away from a little extra hard work, it's Pantera. Over the last 15 years, these self-proclaimed Cowboys From Hell have cut a broad swath through the heart of the hard rock world, playing a brand of no-holds-barred music that has effectively defied such potentially limiting classi-



know that the group has already begun plotting what might well turn out to be their most demanding concert schedule yet. Current plans call for Pantera's next road outing to begin in early summer and probably continue on until year's end... or at least until the band members drop from exhaustion— whichever gonna get their shot.

"We don't care how long we have to stay on the road," Anselmo said. "If the demand from the fans is there, we'll stay out there. We don't need to play the biggest places to feed our egos or feed our pockets. That's not what gets us going. All we want to do is get up there

## HE RIGHT TRACK

a few years ago, at a time when many other pedal-to-the-metal units were being viewed as dated or passe, Pantera continually managed to prove that a band that depended on heavier-thanthou guitar riffs and skull-crunching vocal power didn't have to take a back seat to anyone. Such platinum-selling albums as Vulgar Display Of Power, Far Beyond Driven and The Great Southern Trend Kill cemented this quartet's place in the contemporary rock

metal to the rock and roll forefront, and the imminent release of their next studio disc (which is scheduled to appear after a yearlong delay caused by both their decision to tour with Black Sabbath early last year, and then the tragic death of Dime's and Vinnie's mother), Pantera seems well prepared to take it's traveling metallic freak show yet another notch up the contemporary music ladder of success.

"It's really not a matter of selling more albums than last time or selling more concert tickets," Anselmo said. "It's just making the best music you can and satisfying yourself with your effort. I think the reason that Pantera has become successful is because people sense the commitment we have to the music we make. We work real hard at what we dobut we enjoy every bit of it as well. That's one of the big tricks; turning your hard work into fun. We've always been able to do that, which is why people say I don't even know how to take a vacation.

While lounging on some far-away beach may not rank high on their list of "must do" activities, these guys certainly seem to have their priorities in order. In fact, perhaps the only thing the Pantera gang enjoys more than making a new album is playing their music live. After spending the better part of the last six months confined in their home studio working on their latest disc, these guys can hardly wait to get back on tour and get their road legs back into prime working condition.

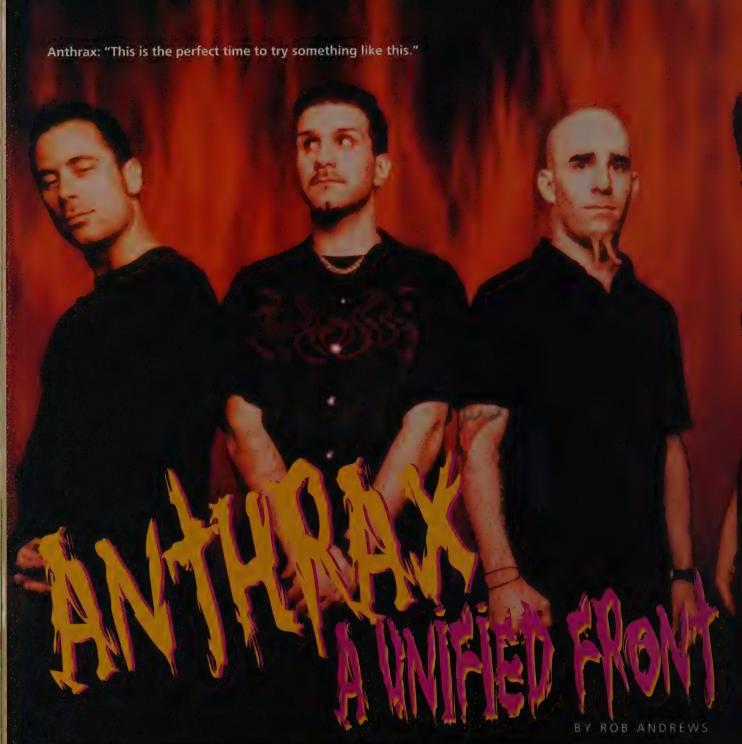
With that dedication to the tour trail in mind, Anselmo was anxious for us all to

comes first. With their popularity now on the verge of reaching an all-time high thanks to the recent resurgence of all things metal, this is one band confident that demand for their concert ducats will cause a near-frenzy by the time Pantera rolls into your town. And these selfstyled metallic cowboys are more deter-

in front of people who love rock and roll as much as we do. As long as there's one person out there somewhere who loves rock and roll and wants to come to one of our shows, we feel it's our job to stay out there and give 'em the chance."

BY P.J. MERKLE





is a concept whose time has come. As rock and roll continues on its merry path, more and more veteran bands are reaching a stage where their "extended family" of former friends, former labels and, yes, former members has reached staggering proportions. Unfortunately, most of the time these artistic "divorces" have been based on irreconcilable differences, leaving one or more musical parties out in the cold, far away from the spotlight of public acclaim. But, let's face it, wouldn't it be cool if a band like Van Halen, for instance, could bury their myriad musical hatchets and actually tour with Gary Cherone, Sammy Hagar and David Lee Roth? Never gonna happen. How about Judas Priest bring-

ing back Rob Halford to perform on stage along-side new guy Ripper Owens? Yeah, right! There's probably a better chance of President Clinton undergoing a sex change operation than that ever occurring

Well, somebody had to be the first rock and roll group to unify the divergent elements of their past and present into one relatively seamless package, and the band that did it happens to be none other than Anthrax With the release of their recent "great hits" album, Return Of The Killer A's, and the recruitment of long-departed frontman Joey Belladonna to join up with hold-overs Scott lan (guitar), Frank Bello (bass), Charlie Benante (drums) and John Bush (vocals), these veteran

hard-core metal masters have now ventured where no other major band has gone before. Yes, current vocalist Bush will perform on stage along-side Belladonna, the man he replaced in 1992 when the latter was rather unceremoniously dumped from his perch. But all such past indiscretions and injustices have apparently been put on the back burner— at least for long enough to have one-and-all celebrate the Anthrax gang's 15 year anniversary.

"If was never easy parting ways with Joey," lan said, reflecting back on the singer's departure. "It's like being in a relationship with a woman, where you just get to that point and you know you're finished. There's no more



Making it work, indeed! With Killer A's career a hold kick-start has worked in

spades. With such vintage tracks as I'm The Man, Got The Time and Indians blending with the just-released version of Pottersfield remixed by Ministry's Al Jourgensen, on their new disc there truly is something for everyone who ever wanted to mosh to Anthrax distinctive brand of metal madness. But perhaps the album's stand-out track

is the recently-recorded Ball Of Confusion. the old Temptations classic, that the Thrax throng has reworked to feature both of their vocalists. With Belladonna and Bush

trading back chorus with relative ease, the track represents a dream-come-true of sorts for those long-time band supporters who never fully forgave lan and his crew for cutting Belladonna loose nearly a decade ago.

"Doing Ball Of Confusion was a great choice for us," Bush explained.
"Personally, my favorite music is old soul. I love Al Green and anything that the Temptations ever did. I grew up listening to heavy metal, but since I was a little kid, I always felt connected to soul music in some way. Plus, my singing style lends itself to that sound. I have a smoky, raspy voice, and that works very well with that kind of music. I always thought that Ball Of Confusion would work as a heavy song. Its lyrical content is cool, and it sounds like a rock song to me.

Certainly Attack Of The Killer A's isn't the first time that the Anthrax gang has attempted to compile a variety of interesting songs. Their first historic attempt at doing so, back in 1991, resulted in their infamous Attack Of The Killer B's, a collection featuring a variety a rarities, out-takes and underappreciated classics all culled from the band's extensive musical vault. But this time around, the concept of "going underground" for their source material was the last thing on the group's mind. With a decade-and-a-half of rock history

to celebrate, Anthrax wanted to give their fans the biggest, the best and the loudest disc they could possibly come up with... and that's exactly what they've done.

Sometimes I feel that bands put out a greatest hits album and it's almost like a waste," Benante said. "The audience has all those songs already, and it's really not fair to make them buy 'em all again. Sometimes those albums sell really big, and sometimes they don't. When we did Killer B's, there were B-sides and other little oddities, so when we started to think about this album we said, 'Let's do Part 2 of that record.' But instead of B-sides we went for things that people might know a little better and mixed them with some remixes and newer songs. We think it really rocks."

While it's hard not to applaud the efforts of

Anthrax in their efforts to provide their fans with the kind of entertainment package they crave, one must wonder if this disc will serve to reverse the group's recent career fortunes. To put it mildly, things haven't been perfect in

> the world of Anthrax over the last few years, and few of those problems don't have much of anything to do with the band itself. You see, just after the group released their most recent disc, 1998's

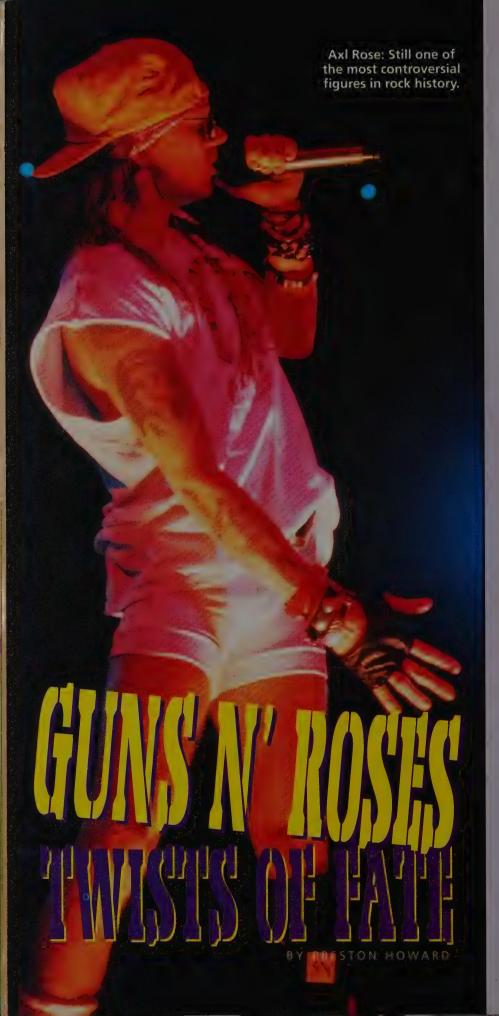
Volume 8: The Threat Is Real, their long-time record label went out of business.



Left high and dry, Anthrax went through a 🐺 lengthy period of reevaluation and reenergization— the results of which can be heard . throughout Killer A's.

Who knows how well this "hits" collection will do? Who knows how long their musical partnership with Belladonna will last this time around? And who knows what new twists and turns lie ahead for these guys. Throughout their 11 album, 15 year career, Anthrax has learned to expect the unexpected and to roll with every punch that comes their way.

'We've learned how to handle just about everything," Ian said. "That's what happens when your label just disappears on you when you're right in the middle of a great run. But we've learned to deal with it-hey, it's all just rock and roll."



ate last year, when the rock world first began to get wind of the fact that there was indeed going to be a new album from Guns N' Roses emerging in the year 2000, immediate reaction ranged from "It's about time!" to "Guns and who?" Perhaps that diverse response was to be expected when you consider that six years have passed since this seminal '80s band—the group that brought the West Coast Metal Explosion to its zenith with the release of their historic 1988 disc. Appetite For Destruction-last presented a viable presence on the rock and roll scene, other than their recent Live Era inconcert set. And as any fan worth his weight in used guitar picks can tell you, much has happened in the world of G N' R since this L.A.-based unit last ruled the hard rock roost.

When we last encountered this explosive quintet, vocalist Axl Rose, quitarist Slash, drummer Matt Sorum, guitarist Gilby Clarke and bassist Duff McKagan had completed their two-year tour in support of their massively popular Use Your Illusion collection. (Perhaps you remember that disc as being the place where the editor of this very magazine was slagged in the lyrics of the song Get Into The Ring for some apparently unkind—yet amazingly insightful—things he had said about the Top Gunners.) Soon after they reached road's end, however, problems began to emerge within the Guns N' Roses framework. First, Slash expressed his dismay at Rose's often unpredictable nature, and headed off to do a side project. He was soon followed by McKagan and Clarke, who also chose to begin solo musical careers away from the G N' R fold. In time, even the ever-loyal Sorum departed to rejoin his former unit, The Cult. That left the tempestuous Mr. Rose standing defiantly alone, determined as always to prove that he was truly the heart and soul of the G N' R music machine.

"The band kind of fell apart," McKagan explained. "We all were into it, but as time went along, things just happened and we all just moved on. Axl had this vision of what he wanted to do in his head, and that was all that seemed to matter. It would have been great if the band could have stayed together as it was, but that just wasn't to be. But the thing is that I believe if we all got the call tomorrow, we'd be back in a second."

As encouraging as McKagan's words may superficially sound, the notion of the early '90s version of Guns N' Roses (a unit that had already suffered through the loss of original drummer Steven Adler and guitarist Izzy Stradlin) returning in all its unfettered glory now seems about as likely as Kansas seceding from the United States. To put it simply, it just ain't gonna happen. And while in the minds of many, the concept of this unit taking the stage without the looming presence of Slash on quitar is

akin to imagining the Stones without Keith Richards or Led Zeppelin minus Jimmy Page. Rose apparently has few compunctions about doing exactly that. Having aligned himself with a completely new crop of G N' R recruits— supposedly including current Nine Inch Nails guitarist Robin Finck, guitarist Paul Huge, keyboardist Dizzy Reed, bassist Tommy Stinson and drummer Josh Freese-Rose set to work back in mid-'96 to put

together the pieces for the next band invasion. Three years, and more personnel changes later, the world is still waiting for the disc that has now been titled Chinese

"Axl had

Democracy.

"I think Axl really wanted to make sure that this album was his statement of purpose," an inside source revealed. "Of course, nobody expected him to take six years to get a new album out, but with Axl, you just never know. He has this vision running through his head, and unless that vision is met, nothing is going to get done. I've heard that he's already scrapped about two album's worth of material over the years, but that might just be one of those rumors that seem to love to follow him around."

Yes indeed, rumors do love to follow around Mr. Rose like they were cats chasing a week-old fish. Anyone even remotely close to the G N' R scene over the last halfdozen years has heard most of 'em. How AxI was so determined to create a Nine In Nails-styled "industrial" album back in the '96/'97 time frame, that he failed to see that the trend had passed... until that disc was virtually complete. How Axl was so against creating a "typical" Guns N' Roses bluesy/hard rock album that he virtually forced Slash out of the band. How his desire to remain as au-courant as possible brought his musical career to a virtual standstill. While we may never know exactly how much truth is behind each of these tales, it does seem likely that every one of them contains at least some major thread of reality. But today, with the success of Live Era proving the band's on-going commercial viability, and with Rose's (or should we say Guns N' Roses') new Chinese Democracy disc finally ready to be unleashed upon the rock masses, perhaps all such past questions, problems and difficulties have been rendered rather moot.

Of course, now a vital new question emerges on the Guns N' Roses landscape— will today's generation of hard rock fan, those weaned on the rap/metal musings of Korn and Limp Bizkit, care one iota about the latest offerings from Axl Rose? Sure, there will still most likely be plenty of fans left over from the 10 million followers who a decade ago turned Appetite For Destruction into a true cultural phenomenon. That loval lot virtually guarantees a platinum sales victory for any new G N' R product. And there will certainly be the curiosity seekers— those who want to check out the and its charismatic leader, Mr. Axl Rose.

"I think a lot of people in the music industry will be fascinated to see how a new Guns N' Roses album does on a commercial level," said an East Coast label honcho. "After all, none of the '80s 'hair' bands have really made a mark in the '90s.



new material from one of hard rock's most famous, and infamous, units. But what about today's Y2K generation of fans? Will they rally to the Top Gunners cause as quickly as their older brothers and sisters once did? Perhaps the answer to that question will tell us all we need to know concerning the eventual fate of Guns N' Roses and while Guns N' Roses really came along at the tail end of that L.A. 'mousse abuse' scene, they still were clearly part of it. Everyone will be interested to see how much their music has changed, how much Axl has changed, and exactly how this generation of fans will respond to that music. I know I can't wait to find out."

stones unturned. During his 15 year career, this wild-haired rocker has done seemingly everything in his power to insure that people everywhere from the dense jungles of Brazil to the thriving streets of Manhattan will instantly recognize both his face and his music. Mr. Z's latest stabs at world-wide acclaim center around his recent *Thrilling, Chilling World of Rob Zombie* attraction at Hollywood's Universal Studios, as well as his "remix"

disc American Made Music To Strip By, a tight, tawdry collection of tunes drawn from his multi-platinum 1998 smash, Hellbilly Deluxe. In true Zombie fashion, on Music To Strip By he has turned to the likes of Rammstein, DJ Lethal

and Nine Inch Nail's Charlie Clouser to remix some of the best-known tracks from that aforementioned disc. The results, as one might expect, are nothing

short of astounding.

"As I toured around the country last year, one of the things I noticed was that rock and roll is played in every strip bar," Zombie said. "Maybe radio wasn't recognizing the power of rock. And maybe MTV wasn't giving that kind of music its due, but the strip clubs were. Those girls were going up there and doing their thing to some really loud, nasty rock and roll. So when it came time to name this album, I thought back to that, and then it all became clear to me. Maybe at this time in our history, rock and roll is American made music to strip by."

Featuring heavily altered versions of such Zombie-tunes as Living Dead Girl, Spookshow Baby and Dragula, American Made Music To Strip By represents the realization of a Zombie ideal— to utilize his music as a forum for ideas, innovation and experimentation. Unlike so many other contemporary performers, most of whom view their works as finished "masterpieces" designed to withstand the test of time (or at least the test of radio programmers), Zombie sees his music as an on-going work-inprogress. Thus, when he contacted a variety of contemporary music's most daring and inventive forces to have-ago at the music contained on Hellbilly Deluxe, the response was immediate, and it was overwhelming.

"I think a lot of the people involved with this project were very excited about doing it," Zombie said. "Someone like Charlie Clouser was really interested in being involved because he was working on Hellbilly Deluxe before he was summoned away by Trent Reznor. This was his way of providing his vision on at least one of the songs, and I really like what he did. In fact, I think everyone involved really did a great job."

Of course, making music— and then

having people remix it— is nothing new to Zombie. He already successfully ventured down that path once before with 1996's **Supersexy Swingin' Sounds**, a disc that flipped the remix switch on some of Zombie's best-known songs. While that effort failed to reach the mega-million sales heights enjoyed by such White Zombie discs as **Astro Creep** and **La Sexorcisto**, it paved the way for the multi-dimensional artistic palate that Zombie has utilized so effectively both on

Hellbilly Deluxe and even to a greater extent on Music To Strip By. This is stuff designed expressly to scare the bejesus out of

scare the bejesus out of control of the scare the bejesus out of the control of the scare the bejesus out of the control of the scare the bejesus out of the control of the scare the bejesus out of the control of the scare the bejesus out of the control of the scare the bejesus out of the control of the scare the bejesus out of the control of the scare the bejesus out of the control of the scare the bejesus out of the control of the scare the bejesus out of the control of the scare the bejesus out of the scare the scare the bejesus out of the scare the bejesus out of the scare the scare the bejesus out of the scare the scare the bejesus out of the scare the bejesus out of the scare the sc

you, pure and simple, and Zombie wouldn't have it any other way—after all this is a man who named his first band after a Boris Karloff horror flick, and

has created quite a cottage industry for himself with his various fake-blood-andguts-related projects. And though some cynics continue to scoff at the notion of a grown man draping himself so totally in horror movie motifs, Zombie quickly refutes the notion that his "man from beyond the grave" image is nothing more than some rock and roll-inspired shtick, designed expressly to appeal to a

"AT THIS TIME
IN OUR HISTORY
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STRIP RY

bunch of sexually repressed 16 year old

"People always want to know when I'm gonna grow up and move away from this," Zombie said with a smile. "Well, I've never viewed it that way at all. I enjoy everything that I do. It's not an act. It's not an image. It's me doing what I like to do."

The musical aspects of his horror-fixated fascinations seem to represent only the tip of the proverbial iceberg for Zombie. As previously mentioned, a few months ago he helped create Universal Studios' *The Thrilling, Chilling World of Rob Zombie*, while at the same time comic book maestro Todd McFarlane (the

creator of *Spawn*) was working on his Rob Zombie action figure. If that wasn't enough, Zombie will soon take a short break from his ever-burgeoning music career in order to return to Hollywood and resume production work on his first feature length film, rumored to be a horror flick (what else?) titled *Legend of the 13 Graves*.

Indeed, life seems to be a non-stop thrill ride for this dreadlocked rock and roll visionary.

"I always wanted to use my music as the center for a lot of different projects," Zombie said. "Just making a record, then

touring, then writing again seemed like it would grow old really fast. I enjoy the challenge presented by having a lot of different things all going on at

once."

Of course, there's no

HANK PETERS

guarantee that Zombie's movie production career is going to mirror his musical life in terms of its success. Already Mr. Z has encountered his share of Hollywoodinspired grief, most notably when his efforts to helm the next installment of the highly successful Crow series went up in smoke after a year's work. But having already survived similar set-backs during his 15 years spent along the rock and roll trail, Zombie is apparently primed and ready to forge boldly ahead with any new project that may tickle his fancy. Clearly in this guy's strange world there are no limits to what one can accomplish, no rules that can not be twisted to accommodate need. Indeed, in the world of Rob Zombie, it would seem that only limits that can be placed on this singularly distinctive talent are the size of his dreams.

"Nothing that I encounter making movies will stop me," he said. "You've got to remember that I spent nearly a decade struggling to get my band recognized. The setbacks you find in Hollywood are the same kind of thing. If you believe in yourself, and you believe in what you're doing, then you just have to keep forging ahead."



## EDSE HARD ROCK'S NEW STARS

BY VINNY CECOLINI

**BRUTAL: IT IS A WORD** in metal that certainly applies to Mortician. As the Yonkers, New York trio's latest, **Chainsaw Disemberment**, demonstrates, the band's sound is a brutal, raw, primitive, turned-down death/grind that is sometimes as fast as hell, and other times as slow as tar oozing down a curb. It is the band's best produced and best sounding album, featuring both its strongest programming and (de)compositions.

"The core of what we do is still the same," contends guitarist Roger Beaujard. "It is the same brutality at the same simplistic level; the same 'in your face, get in and out' songs, though they are more structured."

As with the band's previous releases, **Chainsaw Dismemberment** is built around bassist/vocalist Will Rahmer's obsession with the macabre and all things horrific. "He models our records after horror films and weaves tales from

what he likes," continues the guitarist. "He has a tremendous collection of videos—it currently tops 500. It's gotten complete-like out of hand."

And once again the packaging of a Mortician album is causing controversy. The painting gracing the new album's cover features a Leatherface-type character brandishing a chainsaw in the background, while a woman, tied to a stake, screams in the forefront. It's been banned by a number of national music store chains. "Musicland, Best Buy, Sam Goody's and Coconuts have all refused to stock the record with its original cover," laments Beaujard. "We've also been banned by record chains in Germany."

Mortician, which began as a duo, became a trio with the addition of guitarist Desmond Tulhurst, who joined before the recording of last year's **Zombie Holocaust** EP. The guitarist, however, is not part of the current touring line-up. "He comes out on the road with us whenever he can, but he just got out of school and has a good job, so its difficult for him to get enough time off to tour," explains Beaujard.

Since becoming a touring band just a few short years ago, Mortician had a revolving life line-up. "We've gone through a bevy of live musicians and jamming partners," laughs Beaujard. "The live line-up consists of whomever we can assemble. That's the problem: finding steady guitarists and drummers. Fortunately, Will's job is flexible and I'm able to run my business.



Beaujard runs his own Web-hosting and computer consulting and design company. "I've always been into computers and wanted to create a company that would make money when I was off the road. I plug in at all of the places we stay and check in on my accounts." Next year, however, the guitarist hopes to purchase a new van and a satellite phone to cut cost." I'll built bunks in the back and a tiny office—at least a table where I can set up a satellite phone and a laptop station. That way I can stay on th road all of next year."

The quitarist recently moved to Pennsylvania, where he was able to purchase a home that doubles as a business and music space. Not only does he work on music for Mortician, but he also works on music for his side project, Malignancy. "Our new record, Intrauterine Cannibalism, is out now on United Guttural Records," he says. "Rich from the band Fleshgrind (and owner of the label) is helping us out. We blew through the initial pressing during the first few weeks of release and have another 2000 copies on back order. It's been really well received. I was afraid that a lot of people were going to compare it to Mortician, because it is different. Malignancy represents a whole other side of me. When I write stuff for Mortician, I write it in the Mortician style. I will never try to change that band; I won't try to make it something else. I hate when bands change their sound and become something different. If I have a different idea, I'll do a different project. I want to keep Mortician what it is, I want to stay true to our fans."



WHILE MANY MEMBERS OF SCANDINAVIA'S black metal movement head in more accessible, song-oriented directions, Satyricon, featuring the duo of Satyr (guitar and vocals) and Frost (drums) remain true to their roots, managing to be fresh and original. Written by Satyr and featuring guest appearances by Snorre (Thorns), Fenriz (Darkthorne), Norwegian trance artist Ra and musical actress/singer Trine Svensen, Satyricon's latest release, Rebel Extravaganza, is the most experimental effort of the band's nearly eight year career.

"The Shadowthrone, our second record, sounds nothing like our debut, Dark Medieval Times," says Satyr. "That album featured acoustic guitars and flutes and was very medieval. The Shadowthrone was produced in a very different way, it was Nordic sounding. Then came Nemesis Divina, which had elements of the first two albums, but was more aggressive. Rebel Extravaganza is more modern. The production is a lot colder and it is more balanced and powerful than anything we've done before. I'm very happy with it. I would also say that the album is darker than our previous records. Rebel Extravaganza's lyrics are the most misanthropic I've ever written. The music for the next album will be more sick and twisted."

Since forming in 1992—near the end of what many consider to be the first wave of Scandinavian black metal—Satyricon has influenced the worldwide black metal community. After issuing a couple of now-impossible to find demos, and its 1994 debut **Dark Medieval Times**, the band enjoyed its first official Statesside release in 1996 when Century Media licensed **Nemesis Divina** from Moonfog Records, which Satyr co-owns.

Late last year, the band signed a deal with Nuclear Blast to distribute its music throughout most of the planet, with the exception of Scandinavia, where Moonfog continues to distribute its music. Following the release of the well-received Intermezzo II EP earlier this year, Rebel Extravaganza is the band's full-length debut under this new deal.

Satyr, one of the best musicians in black metal, is also a savvy businessman. And besides the dark, ambient Wongraven, his side-projects also includes Storm. "When it comes to the band in general, it's just the two of us, me and Frost," says Satyr. "When we play live, however, we have a larger line-up. We've replaced the live version of the band that had been together during the last past few years. It takes time to put a new band together and make it tight, so we have been rehearsing and learning songs. We're undertaking a mini-tour in December, playing Helsinki, Oslo, London and Athens, which will be followed by a larger European tour in January. We should be able to come over to the States next Spring. We're definitely not going to do our own headline tour the first time we come to American, so we are looking for a good support slot."

The band was scheduled to come to the States last summer, to make an appearance at the Milwaukee Metal Fest, but cancelled abruptly just weeks before the event. "We applied for the necessary permits and visas through the American Embassy in Norway," explains Satyr. "It usually takes a minimum of eight weeks for the documents to be processed and, quite simply, we didn't take care of things in time. There are rumors that we couldn't get into the country because of the band's criminal past, but people should realize that it's not that hard to get into America. Emperor just finished touring America. What appears on the criminal records of the people in Satyricon is nothing; just small incidents, misdemeanors."

So what should fans expect when they see Satyricon perform live? "American fans shouldn't expect too much visually," admits Satyr. "The only place where we can really do what we want is in Oslo. We know the venues and we know what to expect. We know how big the stages are and where the lights

are set up. So we can hire an expert lighting rig and we can use a lot of pyro effects.

"The aggressiveness of our music will be the same and the songs we play will be the same. But there are problems when we arrive in a place like East Germany and discover the club has a small stage and just a blue light, a green light and a red light. And from what I hear, the standards of the clubs in America are even poorer." Satyricon is already hard at work on its next release. "The best way to describe the new music is that it is quite sick and twisted," says Satyr. "I've never written anything that way before. I have been exploring the possibilities of the guitar, playing techniques."

**THE AUDIENCE WHO ARRIVED EARLY** at New York City's Roseland Ballroom for a pre-Halloween concert was confused by the trio who bounded on stage to begin the show dressed in identical Scream costumes. Everything changed, however, as the crowd, which was quickly swept up in the Step King's "all the stage is a party" attitude, became a whirlpool of bouncing, slamming and swaying bodies.

The Step Kings are not your typical New York City rock band. A welcome relief to the dark, depressed and angst-ridden music of their supposed peers, the trio's debut, **Let's Get It On**, is decidely upbeat and perfect for anyone looking for an allaround good time. This is not to say that the band is another run-of-the-mill frat house rock act; The Step Kings are original, mixing punk, metal, hardcore and urban flavors with liberal doses of melody and the all-important hook. As heard on **Let's Get It On**, the band's music would be at-home in a punk rock jukebox, tucked neatly between track from legendary "let's have a good time" acts like Murphy's Law and the Offspring.

Vocalist/bassist Bob McLynn, vocalist/guitarist and drummer Mike Watt found each other in early 1997 after, as fate would have it, their previous outfits fizzled. It was upon returning from a Eurpean tour that McLynn's former band fell apart. Undaunted, he forged a songwriting partnership with Fern, who he had befriended at one of the many underground music clubs they both frequented. Fern had recently relocated from Cleveland, arriving in a Cheech and Chong-styled van with 30 dollars in his pockets, a pack of clothes, and a guitar. Mike Watt, a veteran of the local music scene, who is also involved in **Guerilla Hits** (I play drums alongside a bassist in subway stations and in Central Park with a box in front that we hope someone will toss a dollar in," he explains,) joined soon after.

The three members contribute different influences spanning pop and punk to metal and jazz. "Those guys gave me Stevie Wonder," says McLynn. "And I gave them Sick Of It All. And we all listened to old hard rock like Black Sabbath and Van Halen.

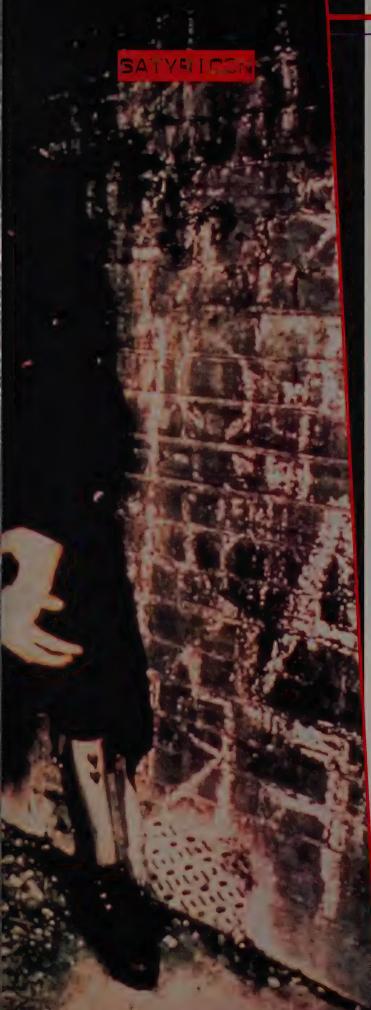
"When you listen to the record, you'll hear a lot going on. When we started writing, we had so much going on that it was a problem. But we've progressed; we've developed our own sound."

Still to uninitiated, their name is misleading. "I think the name fits how we move around on stage," says McLynn. "There is an attitude and we always jump around like freaks."

It was S.O.D. frontman Billy Milano who gave the band its first break, taking the trio along on the legendary New Yorker's reunion tour in 1997. In order to have something to support on the road, the Step Kings quickly released their **Seven Easy Steps EP**, a combination of their two demos under their own imprint, Fantastic Plastic Records.

The band has traveled for the past two years, moving up and down the east coast and to the Midwest in an old beat up red van and sleeping on floors. During this time they have compiled an impressive repertoire of songs, 17 of which appear on **Let's Get It On**. The band also differs from their peers lyrically. They





don't preach to their fans; they don't pretend to be politically motivated; and, they're not about kicking people's asses and being hard guys. "We've done that stuff in the past," admits McLynn. "Today we have a light attitude and just want people to come out to our shows and have a good time."

**Let's Get It On**, which was produced by Machine (White Zombie and Pitch Shifter), is a unique musical roller-coaster ride. Initially self-released in limited quantities through the band's Plastic Classic Records this past summer, the album is getting a well-deserved second chance thanks to Roadrunner Records who is re-releasing the disk with three additional tracks.

"Still, it all comes down to good songs," says McLynn. "It's about the music and it's about the live show. If you play well live, those in attendance will tell their friends about you."

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**ALTHOUGH LORD BELIAL EMERGED FROM** the Scandinavian music scene credited with creating the Gothenburg sound, the four piece unit have little in common with bands such as Dark Tranquility, In Flames and Hammerfall. Formed in 1992, the group has the distinction of maintaining its original line-up, uncharacteristic for Scandinavian bands, whose revolving door line-ups are the result of musicians jumping from project to project. Guitarist Vassago says his band has more than a working relationship.

"I've known our drummer Sin for many years," he explains.
"Our vocalist/guitarist Dark is his brother and our basist
Bloodlord is their cousin, so the band is real family."

Still all of its members have been in other bands before forming Lord Belial. "In most of those bands we just rehearsed and messed around," he admits. "It never evolved into anything real. When Lord Belial came toghether, however, we decided we wanted to do something serious. We found each other and it has worked out very well."

They followed up their first recording, 1993's The Art of Dying— a demo the band was so disappointed with that they only handed out copies to friends and family— with 1994's Into The Frozen Shadows, which led to a contract offer from Stockholm's No Fashion. "Knowing what I do now about the music industry, I realize we could have recorded an album in 1993, but we didn't think highly of ourselves in the beginning," the guitarist confesses. Although the band recorded its debut, Kiss the Goat, in the fall of 1994, a manufacturing mishap held up its release for nearly a year. And while the band and its label were unsatisfied with its results, the record remains a favorite among fans of the Scandinavian music underground for its mix of melody and aggression. Although the record has never enjoyed a proper States-side release, tracks have crept up on compilations including Blackened. They returned to the studio in April 1996 and recorded Enter the Moonlight Gate, which was not released until June

After successful tours with Dismember and then Satanic Slaughter, the group headed into the Los Angered Recording Studio to record **Unholy Crusade**, the band's most ambitious effort to date. Over 60 minutes long, the disc is a concept album of sorts in the grand tradition of Venom's **At War with Satan**. Now, thanks to Metal Blade, who has licensed to recording from No. Fashion, the album will receive a US release.

"It is a concept album, but it didn't start out that way," admists Vassago. "We had these ideas spinning around in our heads that just spun out when we began writing lyrics." I have always been into the occult and medieval progosticator Nostradamus. I recently read that he predicted a catastrophic event would take place in the seventh month of 1999. Thankfully, that month has come and past."



h, the joy of being out of the media spotlight, away from inquiring minds that want to know a celebrity's every movement. Living in another country and speaking a different language is a great way to maintain your privacy— even after you've reached star status. The members of the (formerly East) German industrial rock phenomenon known as Rammstein have worked their lack of knowing the English lanuage better than any hard rock band in recent memory.

Call up their US record company to try and find out something about Rammstein, and the publicist will say, "Let me get back to you." That return call never comes.

Key touring slots on the '98 Ozzfest and Family Values tours were invaluable in helping guitarists Richard Kruspe and Paul Landers, vocalist Till Lindemann, keyboardist Flake Lorenz, bassist Oliver Riedel and drummer Christoph Schneider break their debut album, **Sehnsucht**, in the States — without singing a word in English. This questionable ability to communicate (yes, they speak English when they need to), has allowed the group to savor the privacy that groups like Nirvana and Pearl

Jam craved more than life itself.

Onstage, Rammstein may be pyrotechnic— crazed industrial cabaret performers, but when they went into the studio last September to record their next album, they demanded peace, tranquility and privacy. Hey, how can you create your own brand of chaos if there's a riot going on outside your window?

"The last two years, we were on tour and it was very hard to write new songs, during that time," Christoph admitted. The day-to-day existence during two years of touring in a land that does not speak their native language, left the band with a minimum of creative energy to write new music. "It's too hard to write songs on the bus," Christoph declared. "The only time you have on the tour to make music is during sound check, but we are too lazy for that."

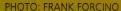
Perhaps too lazy is a language faux pas. Have you ever spent the day trying to communicate in another language? A simple conversation about your favorite songs can leave you totally exhausted because of all the thinking you have to do to try and under-

stand and communicate ideas. "You don't find the peace and quiet to work on new titles on the road," Flake confirmed. "We have to sit in one room and concentrate."

So, after releasing the live album, video and DVD title **Live Aus Berlin**, in August, (An industrial rock tirade culled from homecoming shows at Berlin's Wuhlheide Stadium), Rammstein retreated to the relative comfort of their native Berlin to create their next opus, which should see the light of day before the end of 2000. If you were impressed with the throbbing neo-anthemic muscle of Sehnsucht, practice your goose step, because you haven't heard anything yet! "We will try to make the record a little bit more hard and not so much pop in it," Flake admitted.

"We were very satisfied with Sehnsucht," noted Christoph. "But now, we try something new and try, how Flake says, to make the music a bit harder like the earlier days."

If the pulsating beats of **Sehnsucht** upset your parents, Rammstein's new material may very well send mom and dad over the edge. Of course, they'll think it's a bad influence,



Rammstein: Puttin' on the pyrotechnic displays.

even though this "ramming stone" is sung in German, and you probablly can't understand a word they say. "When we play live, it makes me wonder why people sing along if they don't understand the German lyrics," snickered Till. "We sing in German and we don't want to translate it into English."

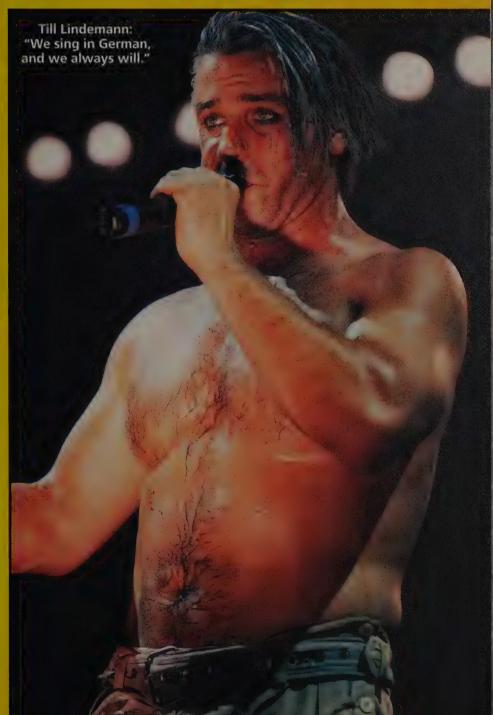
The language barrier has made details of Rammstein's life a well-kept secret. Last summer, when Till got into a nasty car accident on the Autobahn during a thunderstorm (the car reportedly slid into oncoming traffic and collided with another car), we had to find out information from The Undercover Web site (at <a href="www.undercover.net">www.undercover.net</a>), which took the news from German radio. FYI: Neither Till or his two passengers were seriously injured. The cars involved were reportedly demolished. Stateside representatives for the band had no clue about the incident until they were duly informed by members of the local media.

The air of mystery that surrounds them has only increased Rammstein's impact. Since their appearance on the 1998 Family Values tour, these German industrial rock-

ers have been seducing fans in this country while infuriating authorities. In true hard rock style, they've become no strangers to the police. Anyone who has seen them live got to experience the explosions, flames, crunching guitars... not to mention the giant dildo that spurts milk. Shocking at first glimpse, but after the milk has been spewing over the audience for the better part of five minutes, the whole thing becomes a giant joke— a bit like pissing on society. "The music of Rammstein and the show elements are joined together in our band, and it will always be like that," Christoph observed. "We are not an unplugged band."

For all their somewhat sordid on-stage antics, frontman Till Lindermann and keyboardist Flake Lorenz were arrested after a

concert in Worcester, Massachusetts, and charged with lewd and lascivious behavior. According to Sgt. Thomas Radula of the Worcester police department, Rammstein's 30-year-old frontman, was simulating sex with Flake onstage using a "fake phallic object that shot water at the crowd." Both men were clothed. The two were held overnight and released on \$25 bail. Shortly after, these teutonic terrors chose to retreat to their native Berlin and began work on the next opus. Like former releases, Sehnsucht (Hunger) and Herzeleid (Heartache), this new opus will be in German. Till has been studying English since elementary school and speaks our language rather well, but he's just not willing to sing in a foreign tongue. It's Rammstein's way of maintaing their mystique.





ven after selling more than six million copies of their first two albums, the members of bush refused to be satisfied. So when it came time to record their latest offering, The Science Of Things, these London-based lads decided to see what would happen if they turned some of their time-tested, audience-approved musical formulas inside out. Instead of relying strictly on the guitar-driven song structures and lung-busting vocal forays that had characterized their earlier platinum efforts, vocalist Gavin Rossdale, guitarist Nigel Pulsford, drummer Robin Goodridge and bassist Dave Parsons took the rather radical step of expanding their musical playing field. On such

## BY WINSTON CUMMINGS

songs as The Chemicals Between Us and Warm Machine, Bush's music still rocks, it still rolls, it still struts and it still struts and it still strolls. but it does so in a manner that has made even the band's most ardent, long-time supporters sit up and take new notice of this special band's unique skills.

"Most rock music today is so boring and predictable," Rossdale said. "I wanted us to make a record that could be as soft and intimate and open and bruised as possible, and then sometimes be totally full-on and hard. I didn't want to be content just being a rock guitar band anymore. I found that a but stifling

and frustrating. I wanted to create something that came from a different angle and expressed a different side of oc."

Apparently Rossdale and his band males have succeeded in their altempts to widen the borders of Bush's artistic canvas. While some cynics have noted that the group's reliance on a more technological sound throughout **The Science Of Things** has removed a bit of the cutting edge from their rock attack, other followers have applauded the unit's willingness to take chances with their platinum-covered sound Lither way you choose to look at it, Bush has clearly come a long way since the mid-'90s when they were consid-

Gavin Rossdale: III didn't want to be content just being a rock quitar band anymore."

Park to the

awash wim the imast filled assault at multi-milion selling burns later, Bush has emerged as the patron sont of the

road along their path to superstandom.

The is nothing without contradiction. Rossdale explained. Evo said things, and then len seconds later said comething totally contradictory, but that I find with me. it's alway to change your minut and it's alway to admit that

the power of words. It's also about how much good or damage. ing your fail.

den powers contained within words and sentiments, The Science Of Things has also served as a major cathartic exper-ence for Rossdale. After touring the world for the better part of the bands 1996 disc Razorblade Sultcase, and after being the center of world-wide media dossib amil speculation due to les appaently over-active love life, the vocalist decided to get as far away In escape the urban environs of London for the far-more sedate charms of rustic heland, where he lived alone (except for his dog) for six months in an old manson near the city of Cork. There, with just his guitar and a basic tape.

me because I was able to take stock of things and really think about what style of record, and ent if we had decided to use some of the other sungs that I had written during that time. It could have been far weirder and more unconventional. But we decided we basically wanted congs that rocked, but in a slightly different way.

returned to London following his

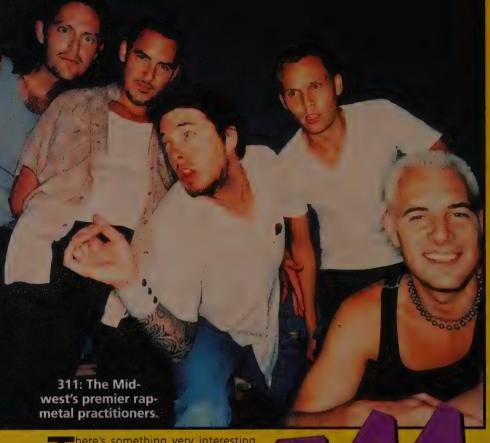
onainal 25 sonas began to be whittled comprise The Science Of Things. potential. After a penned of experimenting and improvising, the band finally felt mady to move ahead at full speed at the summer of 1998, only to run into a new they completed work on their new disnew playing field began- one that

delayed for almost a year. While no one in the band is particularly upon when it gies towards promoting their lung-mated disc.

esting record," Rossdale said. "But it you liked Bush before, there's no reason you're not going to still like us. it's not ske we did a complete about-face on this album. I believe we took many of the elements that both we and our lens had enjoyed over the years and simply added to them. We kept the basic rock

Indeed, throughout The Science Of Things Rossdale and company have maintained the musical integrity that tive and successful bands of their era. But as it so often the case in the everthangen world of each and roll, a band thet was a chart-topping sensation with little more than a has been question Though they may have only three discs on their resume, those bush babes sensed the time to evolve was at hand. The results of their actions loudly and proudly speak for themselves

never expected things to get as huge as never been prouder of what we've born



here's something very interesting going on in rock and roll these days- places that you perhaps wouldn't ordinarily envision as hard rock strongholds are beginning to produce some of the most note-worthy and successful bands around. Clearly, no longer do media centers like New York or Los Angeles hold the rock scene in a virtual stranglehold. Indeed, if one didn't now better, they might get the notion that the more out-of-the-way your residence is, the better your chance of big-time success may be. Just look at the facts. Slipknot hail from Des Moines, Iowa. Staind come from Springfield, Massachusetts. Limp Bizkit call Jacksonville, Florida home. But when it comes to out-of-the-way places, perhaps no band has to take a back seat to the band known as 311. You see, their home is Omaha, Nebraska.

Omaha may just have the distinction of being the *least* funky place on earth. Sandwiches invariably come on white bread...with mayonnaise. Pastel-colored stretch pants on oversized women and guys decked out in white sox with dress shoes seem all the fashion rage. A "crime wave" consists of two five year olds stealing candy from the neighborhood convenience store. The most exciting subject of every conversation is the latest derring-do of the University of Nebraska "Cornhusker" football program. A hip evening in this Midwestern burb is catching the early dinner special at Red Lobster and maybe— just maybe— sneaking into a 7 o'clock movie.

Things move at a decidedly slower pace in Omaha; nobody's ever gonna confuse this place with the Big Apple or La La Land. And the folks here like it that way. Make no mistake about it, this is The Heartland— the place where the true Spirit Of America comes to the fore day-in and day-out. People smile at you wherever you go, and a constant subject of interest is the weather—this is farm country, after all. As one might expect, the music scene in Omaha isn't exactly the Sunset Strip, consisting primarily of a few red-neck country bars where, as the locals say, "the beer is cold and the girls are hot." As far as rock and roll goes, if you look hard enough you may turn up a hip club or two that will play some of the latest hits while the all-white teen-aged audience— dressed for the most part in looks taken straight off of the latest MTV video— do their best to appear as with-it as possible.

But before we go any further ragging on Omaha, let it be said that 311 is more-than happy to call this city of 200,000 inhabitants its home. In fact, vocalist Nick Hexum, drummer Chad Sexton, guitarist Tim Mahoney, bassist P-Nut and vocalist SA Martinez, seem more determined than ever to take their distinctly up-beat, feel-good brand of rap-metal to as many distant corners of the globe as is humanly possible. With the release of their latest album, **Soundsystem**, this unique "heavy hop" unit has begun to realize that they may well be primed and ready to place their home town even more prominently on the rock and roll map. That's a concept that can't help but make these corn-fed homeboys crack ear-to-ear smiles.

"Believe it or not, Omaha's a cool place," Hexum said. "I think a lot of what we are as a band and who we are as people comes from where we're from. When you start a band in a place where there isn't that great a music

BY SKIP ROLAND

scene, you get the chance to develop your own way, at your own speed. That's really helpful because you don't feel that you always have to fit in. You can listen to what you like, dress the way you like and play the way your like. You can't do that everywhere else. There's not a lot of pressure on you in Omaha— except from people telling you that you should think about getting a real job."

Over the last six years the members of 311 have not only proven that they do indeed posses real jobs, but they've also shown that those jobs will most likely make them an even more successful act before Y2K reaches its climax. With their latest release following hot-on-the-heels of both the group's self-titled 1995 disc, and 1997's Full Circle, Soundsystem has picked up right where its illustrious predecessors left off. Laying down a wall-to-wall barrage

of chunky, funky rhythms— all accented by a healthy dose of heavy-handed riffs— on such tracks as *Freeze Time* and *Large in the Margin*, 311 has once again shown that a band doesn't necessarily need to follow a predictable musical pattern to reach the top of the rock and roll mountain. In fact, it is 311's unpredictability that has clearly made them one of the most intriguing bands of the new millennium.

"We're not trying to be different...honest," Sexton said with a laugh. "It's just us being us. When you get five really good friends hangin' out and makin' music, this is the kind of stuff you end up with. We're a real natural band; we tend to let things flow when we get together and jam and then just see what develops. We don't really plan a great deal of what we're going to do. I think there may be a few more songs on this album that are a real collaboration between all of us. On the last album, we collaborated on some, but others we kind of wrote on our own. We still do that, but on this album I think we worked

together a little bit more."

While bands like Korn and Limp Bizkit have utilized a musical formula somewhat similar to 311's to reach their current chart topping status, it is clear that this is one unit not designed to ride anyone else's coattails to the top. With their decidedly positive lyrical message enhancing the up-beat rhythms of their songs, 311 has now solidified their position as a band that figuratively and literally rocks to the beat of

wessage.

Out a positive
aloug, wake
aloug, wake
aloug, wake
gues who get

their own drummer. Proof of this unit's fast-growing popularity can be seen not only in their album successes, but also in their concert ticket sales, and in their fastgrowing merchandising revenues. In fact, owning a 311 T-shirt has become a Year 2000 statement of purpose, a rock and roll badge of honor that states loudly and proudly that the owner of this garment doesn't necessarily believe in the rock and roll establishment. (It also helps that the code "311" stands for "indecent exposure" in Omaha police jargon.) Hexum, for one, is as amazed by the band's rapid ascension up the popular music ladder of success as anyone.

"Yeah, I see all those kids in our T-shirts," he said. "It seems to real-ly mean a lot to them to wear a shirt with our name on it. And believe me, it means a lot to us as well! I think those fans look at us and they see five guys who really get along well, people who are having fun, and making music. They relate to that. I hope they also relate to what we're sayin' in our songs, especially since so many of them deal with handling your problems in a nonviolent way. That's a real important message in these times. It really makes us feel good to know that the music we're making is not only reaching a lot of people, but that it's having a very positive effect on their lives. Knowing that you're having that kind of impact on fans has got to make you feel real good.



## COMPILED BY THE HIT PARADER STAFF

## RAGE AGAINST THE MACHINE, THE BATTLE OF LOS ANGELES

Nobody in the contemporary music world rants with the power and commitment of Rage Against The Machine. When this West Coast rap/metal unit sinks their musical fangs into

## **REVIEWS OF THE NEWEST CDs**

ways, **Last Tour** is merely an essential ingredient of everyday life. **Grade:** B

## KORN, ISSUES

Everyone imagines the life of a rock star as being a near-perfect existence: jet planes, four-star hotels, supermodels at your feet, all the money you could ever want. But as proven time-and-time again by the likes of everyone from Morrison to Cobain, being famous and being happy aren't necessarily the same thing. On their latest disc, **Issues**, Korn explore this strange phenomenon in their most personal and probing album to date. With vocalist Jonathan Davis laying his soul bare through a series of telling autobiographical songs, fans everywhere can gain more insight than they ever dreamed possible into what currently ranks as the hottest band in the world. **Grade: A** 

## METALLICA, S&M

The very concept of the Kings of Heavy Metal joining forces with a symphony orchestra is enough to send some long-time followers of



something— whether it be one of their decidedly left wing causes, or merely a new song— those fangs stay sunk! As shown throughout their latest disc, the long awaited **The Battle Of Los Angeles**, neither the passage of time (it's been four years since the group's last album) nor an increase in age and experience has served to temper this group's anger. On such songs as *Guerrilla Radio* and *Calm Like A Bomb*, it is made abundantly clear that the RATM boys are still primed and ready to take on any cause, at any time... and pay just about any price to have their voices heard.

GRADE: B+

## MARILYN MANSON, THE LAST TOUR ON EARTH

Needless to say, a live album can do little to capture all of the overthe-top insanity unleashed by Marilyn Manson in concert. But atleast MM's new live disc, **The Last Tour On Earth**, manages to capture some of the on-stage dynamism that has turned this strange-eyed, semi-satanic, often-androgynous "freak" into one of the most potent forces currently inhabiting the rock and roll scene. All the expected Manson faves are here—from recent hits like *The Dope Show* to "classics" like *The Beautiful People* and *Sweet Dreams*. For those who are perhaps just tapping into the Manson "phenomenon," this collection serves as a vital primer of essential MM material, while for those who have long been adherents to his deviant musical

the hard rock form scurrying for cover. But fear not metalheads. When left in the ever-capable hands of the one-andonly Metallica, such a project is handled with the heavy-handed aplomb that one might expect from these unmatched metal masters. While such Metalli-classics as *Enter Sandman* and *Master Of Puppets* do lose a bit of their edge thanks to this symphonic strings in things approach, others like *Nothing Else Matters* assume exciting new elements of depth and meaning. **GRADE: B-**

## 311, SOUNDSYSTEM

A few years back it seemed as if 311 was perfectly situated to take over the rock and roll world. Their distinctive rap/rock style was on the cutting edge of new technology, and their upbeat, feel-good sound seemed to be on the verge of being embraced by millions around the world. Somehow, these Midwestern rockers didn't jump on the opportunity that presented itself, being usurped for the Number One ranking in the heavyhop world by the likes of Korn and Limp Bizkit. But with the release of **Soundsystem**, it seems as if this unit is out to make up for lost time. Loud, entertaining and fun, such songs as *Freeze Time* and *Can't Fade Me* mark 311 as a band whose time has come.

GRADE: B

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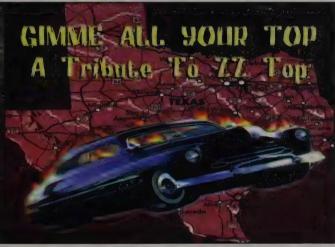
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BY BOB NALBANDIAN

ere's the latest edition of the HardReport, brought to you by the world's #1 Internet radio station; HARD RADIO (www.hardradio.com).

BRUCE DICKINSON/TRIBE OF GYPSIES guitarist Roy Z has completed his debut solo album with former DRIVER band mate, Impellitteri vocalist ROB ROCK. The album, titled Rage Of Creation, also features appearances by drummer Butch Carlson, former OZZY OSBOURNE/BADLANDS guitarist Jake E. Lee, and bassist Ray Burke (LIFE AFTER DEATH). Roy Z fans should also check out TRIBE OF GYPSIES third full-length album, Standing On The Shoulders Of Giants, including a cover of the GARY MOORE classic 'Parisienne Walkways'.

Speaking of Roy Z, Rob Halford has been involved in two different writing/recording sessions with his new band, which BRUCE DICKIN-SON sidekick axeman Roy Z has produced and helped arrange. These sessions yielded a total of 22 songs, including one written by Bob Halligan Jr. who wrote with JUDAS PRIEST on their landmark Screaming For Vengeance and Defenders Of The Faith albums. The material is a combination of classic Priest and his Pantera-styled FIGHT. The new band includes LA based guitarists 'Metal' Mike Chlasciak and Pat Lachman, bassist Ray Riendeau (from TWO), drummer Bobby Jarzombek (ex-RIOT). The release is tentatively scheduled for May.

Former IRON MAIDEN vocalist Blaze Bayley's new project, BLAZE, have just released their debut album, Silicon Messiah, produced by Andy Sneap.

JAG PANZER are currently completing work on their follow-up to The Age Of Mastery with Jim Morris at Morrisound at the knobs. It's a concept album based on Shakespeare's Macbeth...

Check out the new album from Rollins Band, Get Some Go Again. Henry Rollins new band is comprised of guitarist Jim Wilson, bassist Marcus Blake, and drummer Jason Mackenroth, all members of the highly underrated LA based metal/soul band MOTHER SUPERIOR. Get Some Go Again features guest appearances by former THIN LIZZY guitarist Scott Gorham and ex-MC5 axeman Wayne Kramer. Gorham adds a few licks on the Rollins Band's cover of Thin Lizzy's 'Are You Ready' while Kramer appears on a pair of new tracks, 'Hotter And Hotter' and 'L.A. Money Train'.

McFarlane Toys is currently working on an ALICE COOPER action figure which should hit stores soon.

VENOM's classic first three albums, Welcome To Hell (1981), Black Metal (1982) and At War With Satan (1984), have all been reissued by Neat Records. Also just released is World Assault (The Singles), comprising Venom's A & B Sides of all 7", 12" and EPs including the various assault series EPs. Neat customers can now buy all releases online. Go to http://www.neatrecords.com for more info...

LED ZEPPELIN recently became the third act to have four or more albums certified diamond status (10 million albums sold) by the Recording Industry Association of America. Led Zeppelin IV (1971) sold in excess of 22 million, Led Zeppelin II (1969) has sold over 12 million, Houses Of The Holy (1973) sold 11 million, while Physical Graffiti (1975) has sold 15 million. Only one act, the BEATLES, with five, has

more diamond albums than Led Zeppelin, who ties with GARTH BROOKS, with four diamond titles.

W.A.S.P. have just released a Best Of compilation featuring their best and heaviest songs from their 15+ year career. The CD also includes three brand new songs.

ANTHRAX recently completed a very successful North American headlining tour supporting their latest best Of compilation CD, Return Of The Killer A's, released on their new label Beyond. Both John Bush and Joey Belladonna shared the vocal duties on-stage, each taking care of their era of the Anthrax legacy. Anthrax fans should also check out the DVD version of Return Of The Killer A's Video Anthology, featuring the rarely seen bonus video of 'Black Lodge', directed by Mark Pellington (who also directed Pearl Jam's 'Jememy' video).

Motley Crue are in the studio recording for their upcoming Beyond Records release. Some of the new tracks include 'Crash-O-Matic', 'Time Bomb', 'American Shame', '1st Band On The Moon' and 'I'm In Love With A Porno Star'. As for Randy Castillo replacing Tommy Lee, Sixx stated that "Randy is such a pleasure to work with. He has such a balance about him. He's a great drummer as you all know, but to hear him on the new songs, instead of playing someone else's chops, is exciting too.

DIO's new album, Magica, released on Spifire, features returning band members Craig Goldy (guitar), Jimmy Bain (bass), Simon Wright (drums) and long time keyboardist Scott Warren joining ledgendary

LIZZY BORDEN, who have just released their new Metal Blade effort Deal With The Devil are gearing up for a world tour. Spitfire has just released LA rockers HAIR OF THE DOG's, sophomore effort, " Rise." Spitfire also re-released the band's self-titled debut.



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# REVIEWS THE LATEST IN NEW HARD ROCK

#### ANGEL DUST, BLEED

(Century Media, 1453-A 14th St., Santa Monica, CA 90404; phone: 310-574-7400)

They're loud, they're angry, they're German.... they're Angel Dust. Featuring a new singer, Dirk Thurisch, as well as a new album, **Bleed**, Angel Dust seems well prepared to leave their mark on the Y2K rock world. With a sound that is lush, powerful and surprisingly accessible, these Teutonic terrors appear well suited to take full advantage of the world-wide hard rock renaissance in which we all happily find ourselves in the midst of. With comparisons to the likes of Dream Theater and Queensryche filling this unit's resume, **Bleed** is a disc seemingly destined to find a sizeable world-wide audience.

Rating: \*\*\*\*



#### SODOM, CODE RED

(Pavement Music, PO Box 50550, Phoenix, AZ 85076; phone: 480-783-0288)

The band known as Sodom has now been plying its unique thrash-metal craft for the better part of two decades. While never much more than a cult favorite on this side of the Atlantic, this incredibly intense three-man metal army has now unleashed their 12th disc, **Code Red**, an album that delivers the kind of musical brutality and non-stop metallic energy that this band's international fan base craves. While they've gone through more personnel changes than the New York Jets in recent years, under the ongoing guidance of bassist/vocalist Tom Angelripper, Sodom remains a supremly capable hard rock force.

Rating: \*\*\*

#### TIAMAT, SKELETON SKELETRON

(Century Media, 1453-A 14th St., Santa Monica, CA 90404; phone: 310-574-7400)

Johnan Edlund, vocalist/guitarist for the European metal band Tiamat likes to describe the music contained on the group's new disc, **Skeleton Skeletron** as "urban music." But before anyone decides to turn that baseball cap backwards and slip on their Fubu gear, he doesn't mean *that* kind of urban music. With an increased focus on heavy guitar work, and a greater reliance on keyboard soundscapes, Tiamat has attempted to recreate the gritty, dark feel of a major city throughout the new album. Sometimes it works... sometimes it doesn't. Perhaps the album's most exciting moment is the group's inventive cover of the Stones' classic *Sympathy For The Devil*.

Rating: \*\*\*



# NEW FROM METAL BLADE

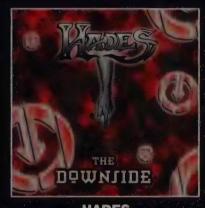


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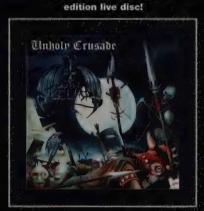


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CANNIBAL CORPSE, BLOODTHIRST

(Metal Blade, 2828 Cochran St., Simi Valley, CA 93065; phone: 805-522-9111)

Cannibal Corpse has a musical history that would make most other metal bands quiver in fear. Banned in Australia, Korea and other distant ports-of-call for the savagery and blood-lust featured in their overly-detailed lyrical lynchings. Blamed specifically by former presidential candidate Bob Dole as a source for the world's moral decay. And considered unmarketable by a variety of record labels, the CC brigade have long reigned as the *ultimate* death metal band. Now with the release of their latest effort, Bloodthirst, these merchants of mayhem have outdone even themselves. Such song titles as Ecstasy In Decay, Blowtourch Slaughter and Dead Human Collection tell you all you want to know about this band's sick, perverted and outright disgusting approach. Rating: \*





#### KOVENANT, ANIMATRONIC

(Nuclear Blast America; P.O. Box 1074, Canal Street Station, New York, NY 10013; phone: 212-343-2797)

Ahhh, it's time for our monthly sojourn into the dark and eminently disturbing world of Scandinavian Dark Metal. We quiver in anticipation at the very thought! This month's victim... er, candidate, is Kovenant, and in all honesty, when compared to much of the metallic dreck emanating from their homeland, these guys ain't too bad. On their latest disc, Animatronic, this heavy-handed Norwegian threesome has updated their sound to some extent, dropping some of the blood-letting of yore and replacing it with a more contemporary (and more entertaining) blend of industrial and metallic styles. The results often bristle with energy and emotion, marking this as this unit's most sophisticated disc to

Rating: \*\*\*

#### GOOSEFLESH, CHEMICAL GARDEN

(Digital Dimension Entertainment, Inc., P.O. Box 1074, Canal Street Station, New York, NY 10013)

Gooseflesh are well named. Their style of heavy, scathing, overwhelming heavy metal seems expressly designed to raise those little bumps in your arm. On their debut album, Chemical Garden, this Swedish quartet proves that a new generation of Scandinavian metal merchants are on the way (thank God!) They also show that while they've learned the lessons taught so savagely by their Dark Metal predecessors, this unit is guite intent on staking out their own piece of rock and roll real estate. Already some metal fans may know of Gooseflesh through their contributions to various Sepultura, Iron Maiden and Pantera "tribute" albums, but now it's time for these guys to make a name of their own. Rating: \*\*



#### LYNCH MOB, SMOKE THIS

(Koch Records, 740 Broadway, New York, NY 10003; phone: 212-353-8800)

Most hard rock fans will instantly remember the name George Lynch from his '80s exploits with Dokken. While that band's music occasionally veered towards the lame side, Lynch's burning guitar leads always seared themselves into the listener's memory. Since he departed the Dokken scene two years ago, this guitar god has resurrected another of his former bands, Lynch Mob, and on their "return" effort, Smoke This, the band displays a surprisingly wide range of influences, styles and musical emotions. Elements of hardcore and funk blend with the expected dose of metallic mayhem, making this disc as au-courant as one could want.

Rating: \*

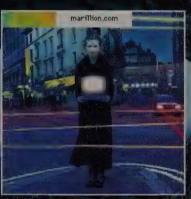
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# SONG INIDEX

COMPILED AND EDITED BY RENEE DAIGLE

78) NOT ON THE SKIDS!

79) I'LL NEVER TURN MY BACK ON ROCK N' ROLL

88) LEARN TO FLY

#### **NOT ON THE SKIDS!**

BY RENEE DAIGLE

here is something to be said for seeing a 19-year-old Sebastian Bach in concert at the end of the '80s when he sang, Youth Gone Wild with his previous band Skid Row. The lyrics were so convincing that the experience alone could have changed your perspective on the meaning of rock 'n' roll and the word "rebellion," all together!

His youth and energy captivated the audience, so when he passion-

ately sang his anthem— your heart simply related to what he was singing about. He made you want to belong in his world— even if it was for only 45 minutes!

Fast forward to the present... Sebastian is revisiting his childhood emotions through his music with his current band, Sebastian Bach and Friends.

"We played 104 shows together—that's a band! And, were not stopping! I had a lot of legal paper work that I had to get out of, because Skid Row kicked me out in December of 1996," Sebastian said.

"The band didn't tell the record company, before I could legally sign another record deal, I had to get out of the one that I was on. In other words, I was in the same situation George Michael was in. No! Not the bathroom incident! But, the one in the court room," he says chuckling.

"I'm starting out again... You see, Skid Row only did three-and-a-half CDs— it's like the pimple on the ass of my body's work. I want to do 20 CDs! I think three CDs is a joke! You know, it's nothing," explains Sebastain.

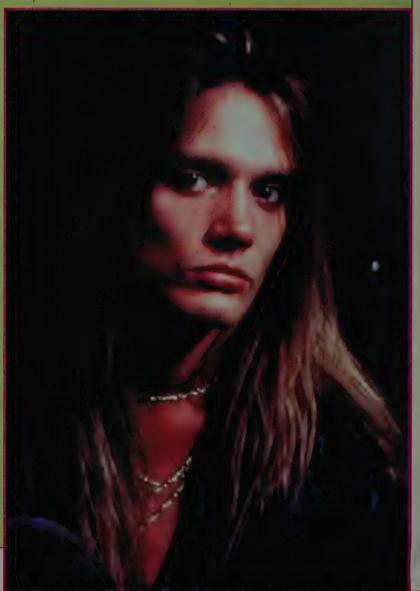
"I'm just getting started. Singers get better with age, because they sing from the diaphragm and I have a lot more power in my voice, I enjoy singing more now then I did when I was younger," notes Sebastain.

"To me, rock 'n' roll is getting together with your buds and just having fun and making music! That's what Skid Row was, and now I feel like that again. I feel the same way when Skid Row first started out... fun!," an enthusiastic Sebastian exclaims.

"(I'll Never Turn My Back On) Rock 'N' Roll. That's what it means... and I mean it! I think, if you can say that and mean it... you can be proud in that, because I don't know too many people who really mean that," explains Sebastian.

"To me it seems like a lot of rockers are in it to work or to make money or to get laid. Not me! I didn't get into rock and roll for the chicks. You can get chicks, if you're a doctor or a lawyer. You don't need rock and roll for that! I got into it, because I love the sound of an E chord and a treble bass, screaming with the lights going down... and that feeling and the energy and the first chord... that's why I do it, dude," describes Sebastian.

"I would like to say, please check out my brand new CD, **Bring'em Bach Alive!** available in record stores—now! This CD has five brand new songs and ten live classics. And, also come to my website: <a href="https://www.sebastianbach.com">www.sebastianbach.com</a> for all the latest tour dates and information. I would also like to say to my fans—it's sure great to be talking to you again from the pages of **Hit Parader** magazine—it rocks!!"





Can you feel it Gettin' stronger every day? Turn it louder! Can't get no kick if you got no soul I'LL NEVER TURN MY BACK ON ROCK 'N' ROLL Can you feel it Gettin' harder every day? Can't get no fix if you got no soul Can't get no fix if you're in the hole Can't get no fix if you got no whole Can't get no licks if you shut your hole

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#### (I'LL NEVER TURN MY BACK ON) **ROCK 'N' ROLL**

Lyrics written by: Sebastian Bach Lyrics and music written by: Sebastian Bach and Wolf Hoffmann Performed by: Sebastian Bach and Friends

HEY!!!! we're tired of livin' on the outside Don't wanna live a life we THOUGHT

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Do ya need it? Can you breathe it? Can you see it? You can be it We can't wait, we can fight it There's no way you can deny it

Can you feel it Gettin' stronger every day? Turn it louder! Can't get no kick, if you got no soul I'LL NEVER TURN MY BACK ON ROCK 'N' ROLL

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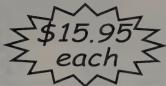
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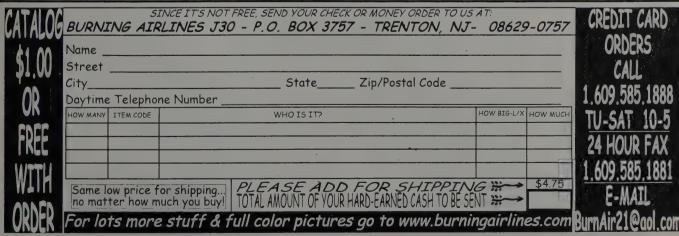
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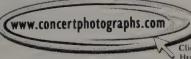
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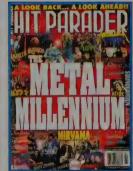
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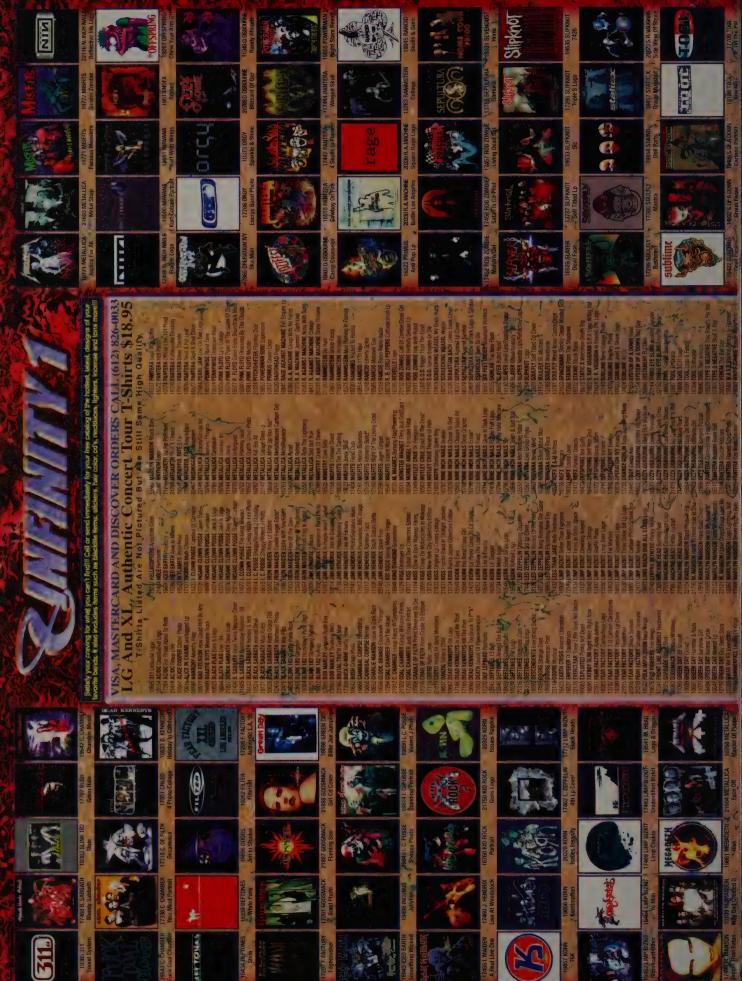
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# Gearing Up

TONY IOMMI

BY FRANK LARSEN

o matter whatever else he may accomplish in his life, Tony lommi will always be Black Sabbath; not a member of Black Sabbath, mind you, but Black Sabbath itself. Sure, Ozzy Osbourne may have been the most prominent face and voice of the legendary Sabs, and bassist Geezer Butler and drummer Bill Ward may have played integral roles in the band's historic 30-year career. But make no mistake about it, Iommi— the group's mustachioed guitar master— was, is and will forever be the band's soul, the cornerstone upon which the Sabbath legacy has been constructed.

Today is a new day, however. Sabbath is gone. The group's four members have scattered to the rock and roll winds to pursue their solo musical careers and enjoy the fruits of their hard-won labors. But the Black Sabbath legacy continues to hover over lommi's life like a ghostly visage. Even as he forges ahead on his

first solo disc (one on which he is not-so-ironically aided on individual tracks by musicians named Osbourne, Butler and Ward), many of his long-time fans refuse to acknowledge that Black Sabbath, heavy metal's original masters of sonic mayhem, are indeed gone forever. Even for the ever-stoic lommi, such a notion remains a little hard for him to accept.

"Sabbath will obviously always be very important to me," he said. "When something has been a vital part of your life for 30 years, it's hard just to cast it aside and move on. It becomes a part of you. I imagine that wherever I go throughout the rest of my life, and whomever I may meet, people will want to know about Sabbath. That's alright with me. Perhaps that way, the band will live on forever."

Make no mistake about it. Iommi is far from willing to live on the remnants of his past accomplishments for the remainder of his days. While it seems highly unlikely that his future work will ever come close to matching his previous achievements in terms of either their artistic or cultural impact, such a notion hasn't deterred this six-string master one bit. Almost as soon as the Sabs permanently closed up shop at the conclusion of last summer's OzzFest, Iommi's focus went in two distinctly different, yet equally exciting, directions. One centered on his then-impending marriage to the beautiful Maria Sjoholm, lead singer for the Swedish heavy metal band Drain STH. The other, focused on a solo album that he was about to begin.

It was not the first time that lommi had set out on a solo course. In fact, he had done so on one previous occasion more than 15 years ago, at a time when it seemed as if Sabbath's career momentum had become and irresistible object about to hit an immovable force. But soon after assembling a band to record that solo outing, lommi began to realize that in scope, style and attitude the sound his new group was creating was—not-so-surprisingly— more akin to Black Sabbath than anything else. Thus began lommi's "tradition" for maintaining— if not exactly adding to— the Sabbath legacy with an ever-shifting assemblage of sidemen. But all that promptly stopped in 1996 when word filtered through the rock underground that the one-and-only "original" Black Sabbath— lommi, Osbourne, Butler and Ward— had finally decided to put aside their long-standing

differences and reform. And while that reunited foursome never got around to releasing more than two new studio tracks (both of which appeared on the Sab's live **Reunion** disc last year), from the frenzied fan response the band received at every stop along their international tour trail, it was clear that the metal masses still craved the kind of guitar-heavy rock that Sabbath had almost single-handedly invented.

"Everywhere we went, the reaction to the music we were making was incredible," lommi said. "There were fans who obviously were old enough to remember us when we first toured together, and they were standing right along-side teen-aged kids who obviously were far too young to know of Sabbath's history other than through the albums we made. That was very rewarding; to know that we had touched a younger generation in such an important way really revitalized all of us. It focused us all on the

music more than ever before."

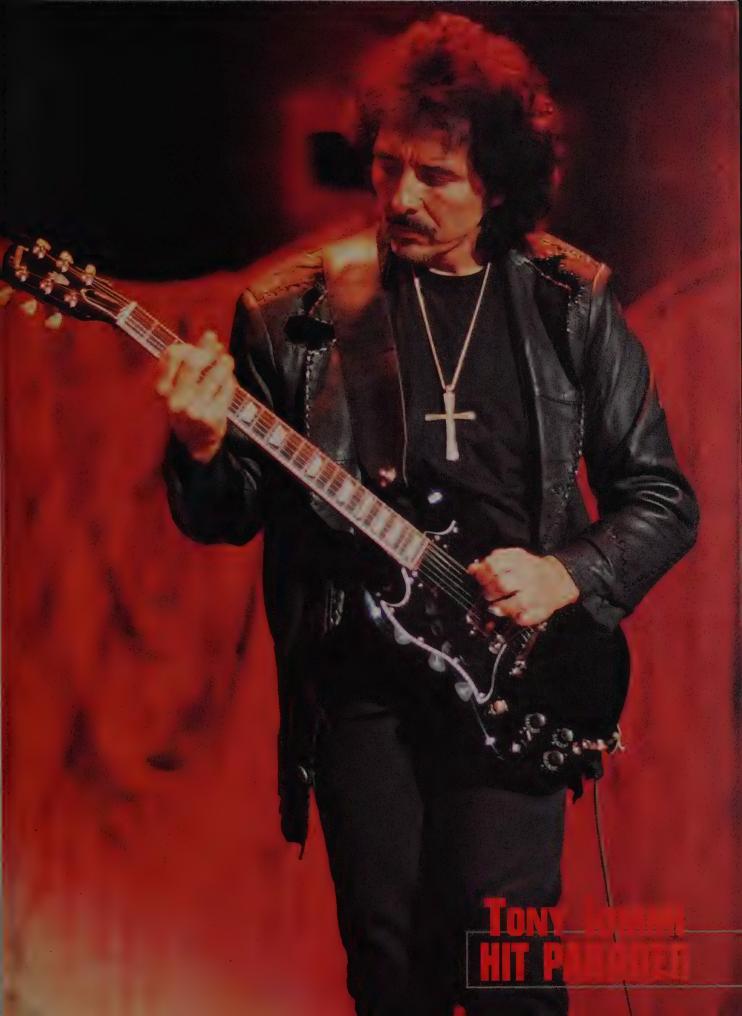
Still, despite the renewed commitment to the Sabbath cause shown by the band's four original members, their musical marriage was never destined to last—there simply were too many egos cramped into too little creative space. By the summer of '99 it was clear that Ozzy wanted to resume his highly successful solo career, and that it was time for all the musicians involved in this incredibly lucrative reunion project (one that supposedly garnered over \$25 million from touring, merchandising and back catalog revenues over a two year period) to hitch up their rock and roll belts and prepare for a post-Sabbath life. In fact, according to those in-the-know, one of the requirements issued by Osbourne prior to his re-commitment to the Sabs, was that at road's end

lommi would never again tour with different musicians under the Black Sabbath banner. Thus, when Ozzfest drew to a close last August, the guitarist faced life without the protective shield of Sabbath for the first time in three decades.

It didn't take him long to decide what he wanted to do... make some new music! Rallying around the frenzy of fan support generated by Sabbath's reunion tours, lommi quickly jumped into the recording studio to begin laying down the tracks for what would prove to be the first post-Sab disc created by any of the group's former members. But rather than turning his creative process into some sort of misguided contest designed to see which band member could produce the first (and hopefully, the best) solo disc, lommi immediately decided to turn to his musical "family" for support. Indeed, as soon as he began writing and recording, his intention became to feature each of his ex-bandmates on one of his new album's tracks. And while, of course, his recent studio collaboration with Osbourne has generated the most fan interest, his recordings with Butler and Ward rank just as highly in terms of their creativity and metallic power.

"I knew I would have to depend on the people I knew for help on this album," lommi said. "I also thought it would be fun to work this way. I don't sing. I just play guitar. So when the word went out about what I wanted to do, the response came back from a lot of wonderful people, and they will always be in my

thoughts because of it."



### 

BY MICHAEL SHORE

drum sets in this column over the years, many of them made by Tama, one of the world's most respected manufacturers. (For nearly 20 years Tama has been endorsed by our very favorite drummer in the whole wide world, Bill Bruford, and that's good enough for us). And we've covered individual drums, and cymbals. But we've never focused on one piece of equipment that's indispensible to play a set of drums — unless you're one of that minority of stand-up drummers, like Slim Jim Phantom of '80s neo-rockabilly band the Stray Cats.

That's right, we're talking about drum thrones. And Tama has just introduced one with so many professional features, at such a bargain price, that it's bound to make any budding drummer smile whenever someone tells him to "Sit on it!" (Sorry). Tama's new HT25 has a traditional round 13-inch diameter seat, and is height adjustable from 15 3/4 inch-

es to 23 1/2 inches height. Not only that, but it also has a lower tube memory marker to ensure fast set up. Meanwhile, the lightweight single-braced legs have double-braced struts for extra stability, and a special nylon bushing in the upper tube helps eliminate wobbling. The HT25's PVC feet are tougher and more durable than standard rubber. This would be a great stand at any price. But at \$49.99? It's a steal.

Tama's also now shipping a new instructional video with its Custom, Rockstar and Swingstar kits. The 90-minute video, titled *Out of the Box and Onto the Stage*, features John Tempesta of Rob Zombie's band, progressive-rocker Mike

Portnoy of Dream Theater, and longitme John Mellencamp dynamo Kenny Arnoff. Each of them is shown actually opening up a new Tama set, taking the drums out their boxes and demonstrating how to properly set them up, tune them, how to hold the sticks, and how to play some basic beats and grooves. Tama, which has long included illustrated setup instructions with its kits, say it's heard from dealers that not every customer automatically knows the basics of setup and tuning. By the way, the tape also includes some exclusive concert footage of Tempesta, Portnoy and Aronoff in action.



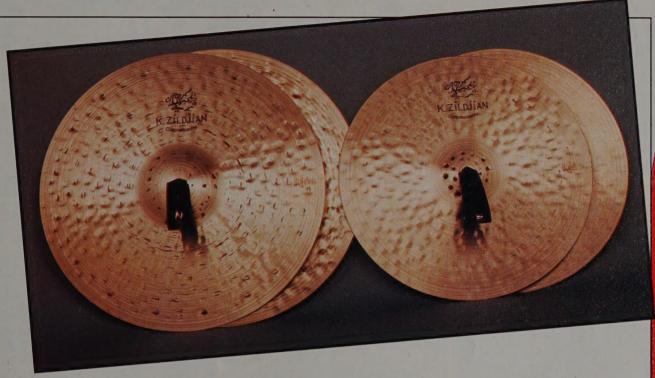
Meanwhile, Ibanez guitarswhich like Tama drums are distributed in the U.S. by Hoshinohas a bargain of its own, in the form of its Jumpstart electric guitar value packs. Each includes an electric guitar, 10 watt practice amp, padded gig bag, electronic tuner, beginner's instructional video, strap, and other accessories. There are three Jumpstart packages: the IJS40 comes with a GRX40 guitar and lists for \$399.99; the IJSB90 has a GSR190 Gio Soundgear bass and lists for \$459.99; and the IJS50 "Powerpack' has a GAX50 guitar with a PL5 Powerlead distortion pedal, and lists for \$469.99. Just go to your local dealer and look for the Ibanez Jumpstart display-

the one that recently won the Bronze POPA OMA Award for point-of-purchase displays.

For more information on Ibanez guitars, basses, and pedals and Tama drums, write: Hoshino U.S., 1726 Winchester Road, P.O. Box 886, Bensalem, PA 19020.



# LY SPEAKING



Zildjian, the world's oldest and most respected cymbal maker, has expanded its range of K. Constantinople orchestral cymbals with new 15 and 17 inch Special Selection pairs, joining the line's 18 and 20 inch medium ligh pairs, and the 16 inch suspended models. Like all K. Constantinople cymbals, they mix ancient and modern cymbal-making techniques to recapture a long-lost traditional Turkish cymbal sound: distinctively dark, warm and dry sound, with superb articulation and precision, and the sort of extraordinary clarity and sensitivity that makes them ideal for quiet passages. For more information on these and Zildjian's many, many other cymbals, write: Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061.

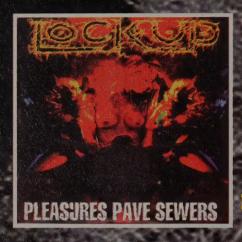
'Andrea has made professional guitar picks and other accessories for most of the 20th century, and will enter new milennium in style with two gorgeous new sets of picks made of celluloid, the same material Luigi D'Andrea introduced to pick-making back in 1922. Each of the new sets has two patterns, a standard #351 shape, and three gauges—thin, medium and heavy. The D'Lux 1 set has black and white mother of peal picks, while the D'Lux two has picks in deep tourquoise and a vintage multicolor first unveiled in the 60s. These four patterns, and a fifth in abalone, will all be available for cus-

tom imprinting in the new milennium. Along with these picks,

D'Andrea has also introduced the new ultrathin Paige capo, a strurdy black polyweb Pick-Holder strap with fine leather tabs (not to mention new Guitars, Round Dice and Milennium 2000 design patterns to the Fabric-web strap line, and a new woven lizard design to the Pattern-web strap line), and proquality black and teal kink-free braided instrument cables, in 6, 10 and 18 foot sizes, all with copper-braided shielding, commercial rubber PVC jackets, stranded copper conductors, and noise-reduction shields. For more information write: D'Andrea, Inc., 115 Eileen Way, Syosset, NY 11791.



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